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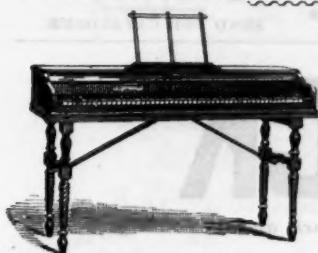
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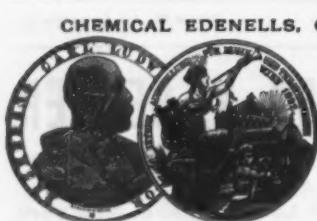
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ESTABLISHED JANUARY, 1880. NO. 736.

NEW YORK. WEDNESDAY, APRIL 18, 1894.

IT is true that Paderewski will make his final American tour next season. He appears in this city January 2, 1895.

COL. ROBERT G. INGERSOLL said to us the other day: "It took us Americans a long time to educate the Germans to appreciate Richard Wagner, but I think we have at last succeeded."

ALL communications and correspondence intended for the large, special edition of THE MUSICAL COURIER of next week, April 25, should be forwarded to reach this office no later than Saturday, April 21. We cannot guarantee insertion in next week's paper unless received on that date.

THERE is a rumor to the effect that the many admirers and friends of Anton Seidl are raising a fund for a permanent orchestra for the great conductor. This is a most worthy undertaking and we wish it all success. Mr. Seidl is a permanent feature of New York musical life. He should have a permanent orchestra.

GEORGE W. CHADWICK, the well-known Boston composer, has been nominated by Dr. Antonin Dvorák as the winner of the prize of \$300 offered by the National Conservatory for an original symphony. We hope soon to have the pleasure of hearing this new work. Mr. Chadwick is a composer of high rank and of rare musicianship.

HAVE you noticed what a dearth of piano recitals there has been this season? Pachmann, Burmeister and Slivinski were really the only pianists before the public. Next season we will probably be deluged with pianists. Rosenthal may visit us; Paderewski, Schoenberger, perhaps Pachmann, Stavenhagen, but not Joseffy. The latter may play a

new concerto, a posthumous work by the Gospodin Bundlecund, at a charity concert in North Tarrytown, but he will not play in New York.

THE new opera, "Regina Diaz," by Giordano, is said to have had only a succès d'estime. In the first act the prayer of the chorus was received with marked approval, and equal welcome was extended to the tenor romance and the duet between tenor and soprano. The composer was called out three times at the end of the act. In the second act the best numbers were the soprano romance, a duet and a song for the baritone. The orchestra and chorus were excellent. The libretto was one of the most wretched ever written, and its tedious and conventional situations evidently prevented the composer of "Mala Vita" from making the best use of his talents.

THE scheme to put German opera on a permanent basis in this city, with Walter Damrosch at the head, may not attain fruition, but it is a very worthy one nevertheless. A Wagner Club is to be started, and those ardent patrons of music, the Misses Callender and De Forrest, are deeply interested in it. The club, which is to be composed of a number of wealthy and influential music lovers, propose to give a short season of German opera at the Metropolitan Opera House next fall and just before the regular season of Italian and French opera. The names of Rosa Sucher, Therese Malten, Max Alvary and others are being considered. There is little doubt that a strong company of German artists would draw big houses.

MASCAGNI in a letter dated Naples, March 23 has denied his intention of deserting from Sonzogno to the camp of Ricordi. In a telegram to Sonzogno's paper "Il Secolo" he authorizes the editor to say that he has not abandoned Sonzogno, but has given to Ricordi one opera only, which had been previously contracted for. The "Trovatore" states that in 1890 Mascagni promised to Ricordi an opera, after the expiration of his contract with Sonzogno, that is after 1892, and the opera was "William Ratcliff." The "Don Chisciotte," of Rome, affirms that the contract with Ricordi calls for two new operas. The other young Italian, Leoncavallo, states that he paid 8,500 frs. to get "I Medici" from Ricordi's hands, and that he will pay the forfeit of 20,000 frs. rather than write another opera for him.

ANOTHER disturbance took place at La Scala on March 25. The opera was Puccini's "Manon," and the half of the first act had been gone through when the second tenor, Mario Armandi, had to come on, but did not. There was a wait of five minutes, still no tenor; another wait of five minutes, and the subscribers jumped on their seats, threw opera glass, umbrellas and hats on the stage, and whistled and shouted "We must make an end of this damned management." The manager appeared and said that the tenor was not in the house, that the opera could not go on, and that money would be returned. This announcement caused more noise and naughty words. It was known before the performance began that the manager and Armandi were at loggerheads, and the subscribers must have known that the latter, in Italian fashion, would strike at the first good opportunity.

The management of La Scala may be bad, but the cause of all the trouble in this, as in the case of the "Valkiria," is the rivalry between Sonzogno and Ricordi.

THE London "Musical Times" writes: "English terminology is curiously deficient with regard to music. How many synonyms have we for 'performance'? 'Rendering' is one and 'reading' is, under certain conditions, just allowable as another, while 'execution' stands for a third and 'delivery' for a fourth. The poor musical critic, having to notice, perhaps, the doings of half a dozen soloists, to say nothing of choir and orchestra, in the course of a brief report soon uses these up, and then is tempted, by way of avoiding repetitions, to questionable expedients. Hence, no doubt, the genesis of the hideous 'rendition,' use of which should disqualify a reporter for further service. I question whether, after all, these monstrous words are made in England. They are mostly an American product."

Thanks! After the dull quality of most English musical magazines the above sounds rather funny. London needs a dozen Bernard Shaws to awaken her

musical lethargy. Anything more deadly tiresome than the report of a concert in an English journal we cannot conceive. "American products" are not so mentally enervating at all events.

IT is always pleasant to hear of a talented American composer getting a word of praise. Mr. Finck said the following in last Saturday's "Evening Post":

The American composer is accustomed to being sneered at and referred to as non-existent, but he exists all the same, and once in a while gives evidence that he is very much alive indeed. The great ambition of the American composer is to be recognized in Germany and to get his name on the German catalogues. It may not be generally known that the leading German publishers, Breitkopf & Härtel, have issued a special catalogue of their publication of American compositions. The most conspicuous name in this list is deservedly that of Mr. E. A. McDowell of Boston, who is represented by two suites for piano, two concertos, a sonata tragica, and other works for piano and for voice.

The printed list does not yet include his latest opus (47), a charming collection of "Eight Songs," which no professional or amateur vocalist of either sex can afford to overlook. Several young American composers have in recent years written beautiful songs, but we know of no collection comparable in originality to Mr. McDowell's. There is not a commonplace bar in any of them, and the composer's genius (the word is used with a full appreciation of its meaning) is revealed not only in the originality of his melodic ideas and the exquisite harmonic apercus, but in the wide range and dissimilarity of the songs. They are modeled after the German Lied, but the influence of the Norwegian Grieg (in certain bold harmonic changes) is more apparent than that of any German composer. Grieg has created the latest harmonic atmosphere in music, and so gifted a young composer as Mr. McDowell could not escape its bracing and tonic effect. Indeed, Grieg himself might have written one or two of these songs, and been proud of them, too; yet they are Mr. McDowell's own, and free from actual imitation. The song "Confidence" has perhaps the most decided American air, but there is something American in them all, and the poems, too, are mostly American, being, with the exception of two (after Goethe) by the composer himself and by Mr. Howells, who cannot fail to be pleased at finding a composer who has so well caught the spirit of his charming lyrics, with their concise pictorial and emotional suggestiveness.

WE may not agree with the opinion of the music critic of the "Evening Post" as to the merits of Brahms. We believe that he overrates Liszt as a composer, and is needlessly severe with the younger Italian school. But on the Händel question we entirely coincide with Mr. Finck. In his interesting Saturday Column in his journal he held forth thus on the subject:

A musical critic who recognizes the true function of criticism is never so happy as when he can call attention to some new or neglected manifestation of creative genius, so as to let others share the pleasure of his discovery. At the same time there is a more selfish satisfaction in having one's negative opinions verified by time. About fourteen years ago we commenced in this column to express the decided opinion that Händel was an overrated composer, not deserving to be mentioned in the same breath with Bach.

In 1890 Rubinstein gave offense by placing Bach far above Händel, to whom he denied a place in the front rank of composers; and about the same time a great commotion was stirred up in England when the "Dictionary of National Biography" put Händel in the second rank. Yet the "Athenaeum" lately pointed out that, with the exception of "The Messiah," Händel is no longer popular even in England, and now comes "Music" for April, in which Mr. D. E. Hervey has an excellent article on "Händel in the Nineteenth Century," in which he describes Händel's fall just at the time when a German society is completing the publication of his works in a hundred volumes. Händel wrote forty-three operas, twenty-two oratorios, twenty-eight Te Deums, &c., but he bids fair to be remembered by "The Messiah," as Gounod is by "Faust."

Mr. Hervey has some very severe things to say about this oratorio, which, he justly says, "would have been abandoned long ago were it not for the religious element." He points out also the strange fact that while this oratorio is always given at Christmas, only one-fifth of it is appropriate for that season. Every musician should read Mr. Hervey's article, and if still in doubt, let him peruse the comparison between Händel and Bach drawn in Hubert Parry's admirable new book, "The Art of Music," which became one of the classics of musical literature on the day of its publication.

These bold words will undoubtedly excite the ire of our English musical contemporaries. Händel is Great Britain's musical god. Woe unto the man who blasphemeth him!

VON BüLOW'S FUNERAL.

THE funeral ceremonies for Hans von Bülow took place in the great St. Michael's Church, Hamburg. The body lay in the centre of the nave surrounded by wreaths and flowers, among which gleamed numerous tapers. Among the floral tributes were wreaths from the Allegemeine Deutsche Musikverein, the Hamburg Bach Society, the St. Petersburg Conservatory, Eugen and Teresa d'Albert, Moritz Moskowski, &c. The ceremony began with a prelude from Bach's "St. Matthew Passion," after which the Hamburg Bach Society sang the chorale "Wenn ich einmal soll scheiden."

Pastor Behrmann then read Psalm 90 and Corinthians, 15, which was followed by the choral "Auferstehen wirst du," by the boy choir of St. Michael's. The pastor preached a discourse from the text Isaiah 26, 12. A prayer and a choral from the "Johannes Passion" ended the service in the church. The remains arrived at the Crematorium at 1 P. M., and

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were placed in the hall. About 100 persons were present. The "Heilige Dankgesang an die Gottesheit," a choral in the Lydian mode from Beethoven's string quartet, op. 132, arranged for male chorus with words by Herman Behn, was sung by the chorus of the City Theatre. After a final farewell to the departed by his son-in-law, Dr. Thode, the choir sang Schubert's "Litanei" ("Ruh't in Frieden alle Seelen"), arranged for male chorus by W. Sichel, while the coffin was lowered into the vault, and hidden from every eye.

Among the Berliners who were present at the last rites to Bülow were the president of the Philharmonic Orchestra, Prof. Franz Mannstädt, Messrs. Moritz Moszkowski, Siegfried Ochs, Rector Krause, Hermann Wolff, Landecker, director of the Philharmonie; Otto Floersheim, Dr. Marsop and others.

The mourners then visited the churchyard to see the spot destined for Bülow's urn.

MR. THOMAS' CONCERTS.

THE circulars sent out by Mr. Thomas' friends begin in this fashion: "Should Mr. Thomas consent to give three seasons of classical concerts in New York." Consent is good. Mr. Thomas is past the age of consent. Mr. Thomas will give as many concerts as possible if he gets a chance. He has a following here, and there is no reason why he should not. He has labored many years for the propagation of good music, but having elected an abode elsewhere there is no reason why he should not remain where he is. The scheme of twenty-four concerts sounds plausible, but wait until the novelty of Mr. Thomas' advent has worn off and he meets such competing influences as Mr. Seidl, the Boston Symphony Orchestra, the New York Symphony Orchestra and opera, then perhaps Mr. Thomas and his backers will wish that he had remained in Chicago.

A SYMPOSIUM.

A CHICAGO contemporary propounded the following questions to some of the stars of the Abbey & Grau Opera Company:

"Is the tendency at present away from the old and florid Italian school on the one hand and the advanced German or Wagnerian idea on the other, toward a cosmopolitan basis of operatic art uniting the best elements of all the schools?"

"If this is true, do you think these new sentiments likely to inspire any effective operatic compositions in the near future?"

Singers, as a rule, care but little to discuss in an objective fashion their art. But these questions brought out some interesting answers. Calvé begged the question by writing that she was of a country where the women do not trouble their heads with writing—an answer which would arouse the indignation of Maud Banks and Ibsen. Melba and Emma Eames both believe in the fusion of the Italian and German schools. So does Plançon. Lassalle believes that it is an epoch of imitation, transition and with an absolute lack of tendency. Jean De Reszké had this to say. It is worthy of quotation in full:

"I hasten to send you my opinion on the interesting questions which it pleased you to ask me."

"Opera music, according to my idea, follows in all points the literary evolutions, and for those who do not write the librettos themselves the fashionable literature of the day furnishes the subjects for the opera."

"After having exploited mythology, history, the Bible and legendary lore, and that in an ever ascending scale, becoming more beautiful, more grand, one reaches the zenith or acme in the gigantic works of Wagner."

"To imitate him—that were folly and also a sudden reaction of opera."

"After having searched for grandness (in subjects for opera) the taste of to-day inclines decidedly to familiar subjects—little pictures in private life, domestic dramas, &c. None of the younger composers aspire to the glories of Wagner, but I know more than one whose slumber has been disturbed by the laurels which Mascagni gathered with his "Cavalleria."

"Thus at this moment the single act opera holds sway, but, as all little things, it will be swept aside by the giant of the future."

"The genius stands immortal. We must hope that a new form of libretto will inspire compositions in general, but at the present moment we live in the full-

ness of uncertainty and absolutely in the era of transition.

"It is the musical crisis."

M. Jean De Reszké sings with supreme intelligence. He is also that rara avis a thinking tenor.

MR. PAUR MUST GO.

IN Mr. Philip Hale's letter from Boston in our last issue you may read this in an interview with Mr. and Mrs. Paur:

"Everywhere in this city, in Washington, in Baltimore, in Brooklyn—everywhere, except in New York, we have been well received. These stories started in New York, you know. Perhaps Nikisch or Seidl were the authors of them. I say perhaps. I do not know."

"Yes," said Mrs. Paur; "when we were in New York the last time friends told us that Nikisch sent out those stories. Some even said that Seidl and Damrosch were the cause of them. They were orchestra players who told us that, too; but I think, and Mr. Paur thinks, that some of the players themselves may have originated the articles."

The stories referred to were of course about Mr. Paur's enforced resignation and approaching departure for Europe. We would like to know by what right Mr. Paur used the names of Messrs. Nikisch, Seidl and Damrosch in this case. It was, to say the least, impudent and in bad taste. The three gentlemen named would not stoop to "sending out those stories." The fact of the matter is that the Paurs are provincial. Mr. Paur never held a first-class position as an orchestra conductor in Germany, and his sudden accession to good fortune has made him talk foolishly. He is not in the same class as Seidl, Nikisch or Gericke, and he commits a terrible breach of professional courtesy when he speaks as above quoted of fellow musicians.

Damrosch and Seidl are not sitting up at nights devising "those stories" to hurt the reputation of Mr. Paur. They have their own orchestras to look after. Besides "those stories" contain much that is probable. Colonel Higginson has grown very tired of his new man. Business has fallen off greatly, not only in New York, but even in Boston. The reason given for the abandonment of the customary spring tour was that Mr. Paur could not stand our sleeping cars. This is very funny. Mr. Nikisch, if we recollect aright, was averse to travel, but he traveled and conducted nevertheless. The plain truth of the matter is that the public is not interested in Mr. Paur's work and his terrible earnestness and rigid disciplinarianism do not compensate for a lack of magnetism and personal distinction. Mr. Paur must go. His stay may be prolonged longer than we wish, but public opinion here and in Boston will prove too strong.

As to the contract talk, that is nonsense. Colonel Higginson can force Mr. Paur to resign to-morrow. Mr. W. J. Henderson also took a hand in the controversy. In last Sunday's "Times" he had, among other things, the following to say:

The Boston "Saturday Evening Gazette," in commenting on this matter, seems to labor under the delusion that rigid discipline is all that is needed in the Boston Symphony Orchestra. There is no doubt that the orchestra has steadily deteriorated in this important requirement since the day when Wilhelm Gericke laid down the baton. Mr. Nikisch's warmest admirers could not fail to see that in his efforts to attain power, warmth and variety he sacrificed the superb precision, the military unanimity which Mr. Gericke developed. That the falling off in these matters was in some measure due to a lack of discipline must have been patent to the most casual observer. But it was also due to the conductor's search after other and—in his mind—more important effects.

Now Mr. Paur, with all due respect to the opinions of the wise men of Boston, has not advanced a single step toward the restoration of this fine precision. On the contrary under his lead the orchestra has about reached the level of the Brooklyn Philharmonic under Theodore Thomas. It plays smoothly, correctly, glibly if you like, but with deadly dullness. The irresistible snap and incisiveness that were noted when Mr. Gericke first brought the orchestra here are gone, and with these qualities have departed the eloquent phrasing, the wondrously significant accentuation of Mr. Nikisch. The fact is that ability as a disciplinarian is not all that is required in a conductor. Neither will intelligent study be sufficient. There must be some musical temperament which can communicate its warmth to the men of the orchestra. Mr. Paur has not shown anything of this kind. He is the personification of respectability. And that is all.

The "Saturday Evening Gazette" in a gentle way intimates that the welfare of the Boston Symphony Orchestra is none of New York's business. We regret to be forced into mild but firm dissent from this proposition. The first and most obvious reply to Boston is: "If your orchestra is none of our business, keep your orchestra at home." But it is not necessary to justify comment on the narrow ground that because the orchestra visits this city we have a right to talk about it.

The New York "Times" has, since the Boston Symphony Orchestra made its first appearance in New York, steadfastly maintained the opinion that it was the best concert orchestra in this country, and one of the best in the world. Since it has been regarded as the representative American orchestra, its welfare is of interest to every lover of music in the United States. For that reason this paper discusses it, and will continue to do so in spite of intimations from Boston that poaching on one's neighbor's preserves is reprehensible. The Boston Symphony Orchestra belongs to the United States, and the Hub will not be able to shut its greatness up within her provincial limits.

New York knows perfectly well what it wants as an orchestral conductor. New York does not want Theodore Thomas. New York will not have Emil Paur. Mr. Paur must go.

BAYREUTH DATES.

FOR the benefit of those of our readers who propose visiting Bayreuth this summer we publish the following dates of the performances:

Parsifal.....	Thursday, July 19	Parsifal.....	Sunday, August 5
Lohengrin.....	Friday, " 20	Tannhäuser....Monday,	" 6
Tannhäuser....	Sunday, " 22	Parsifal....Thursday,	" 9
Parsifal.....	Monday, " 23	Lohengrin....Friday,	" 10
Parsifal.....	Thursday, " 27	Lohengrin....Sunday,	" 12
Lohengrin.....	Friday, " 27	Tannhäuser....Monday,	" 13
Parsifal.....	Sunday, " 29	Parsifal....Wednesday,	" 15
Tannhäuser....	Monday, " 30	Lohengrin....Thursday,	" 16
Parsifal....Thursday, August 2	Tannhäuser....Saturday,	" 18	
Lohengrin.....	Friday, " 3	Parsifal.....Sunday,	" 19

For further information address all communications to Novello, Ewer & Co., 21 East Seventeenth street, New York.

A FRENCH VIEW OF "TRISTAN AND ISOLDE" BY CATULLE MENDES.

THE extraordinary success that "Tristan and Isolde" attained in Brussels presages in the near future a performance of the work at the Paris Opéra and the great theatres of France. Thus at last is brought to naught and contradicted the absurd legend that the sublime masterpiece of Richard Wagner places unsurmountable musical and scenic difficulties in the way of its performance. I grant that this wonderful work, the most passionate love poem which human soul has created, cannot be given with a mediocre orchestra, and the artists, to whom the rôles are assigned, must be equal to greater exertions than are required by "Les Noces de Jeannette" or "Les Mousquetaires de la Reine." It may be said that the actor-singers capable of representing "Tristan and Isolde" have not yet been born, indeed never will be born; for these figures, as the poet created them, are to us superhuman, through their pointed humanity.

But it would be unreasonable to demand the impossible, and we must be content with what we have or can have. All good tenors, all good sopranos can sing "Tristan and Isolde," if not in perfect yet in satisfactory style, if they will only follow the instructions and hints of the Wagnerians—if they work perseveringly, if they strive to think logically and to feel truly, especially if they follow the example of Miss Tanesy, of Brussels, and not start back in dismay at the very first surprise which this powerful score presents to them. How they will be rewarded for their strength of will and persistency!

The Wagner rôles, which at first glance appear so exacting, so difficult, in brief so ungrateful; offer to those who master them incomparable success. Be advised, tenori, bassi and soprani! Think of the world-wide fame which Van Dyck has gained in a few years; think of the triumphs of Delmas as "Telramund" and "Wotan"; think of Miss Bréval, who at once after her departure from the Conservatory was intrusted with the part of "Brünnhilde," and became famous in the course of a single month; think how Cossira's fame has spread since he sang "Tristan" at the Théâtre de la Monnaie. So a little energy, ladies and gentlemen; that is all. The high C in "William Tell," even when a chest note, the colorature in the great air of "Lucia," are no longer good for anything. Your master, the public, wants other pleasures, demands other stimulants. Obey your master! You will not have to repent it, and the sense for the Ideal will unfold itself more and more in your fatherland.

Why should France reject this new, this beautiful form of enjoyment that comes to us from Germany? To make foreign genius our own is genuine patriotism, in true glory!

"Tristan and Isolde" is like the eternal master pieces of the Greek theatre, a drama of infinite simplicity, that is simple in its action, not in its life of feeling; for in this alone the whole drama, lives, pulsates and is rooted. A simple, half forgotten love story of the time of the Minnesingers becomes the most touching, entralling, thrilling, human tragedy. And this we owe to the genius of Wagner, to the deep warmth of feeling, of which his great heart was capable, and to the fruitful unifying of poetry and music, or rather to the unity of the musical poesy, which will remain the greatest glory of the nineteenth century in the realm of art.

Especial weight must be given to this point, namely to the unity and not to the unifying of music and poetry; for only by such unity is the actual lyric drama possible. Undoubtedly a musician, however much he may undervalue the poet, will not choose a tearful melody for a festal song, and he will almost always attempt as far as possible to express musically what the poet utters in words. But that is nothing more

than the wedding of one art to another; it is only the adaptation of melody to the words. I repeat this is a union, not a unity. We can distinguish between the music and the words; they are, so to speak, sisters, yet sisters and always two, they must still be one. Sprung from the same grain of seed, they must bloom into one single flower. Every note must be an interpreter, aye, of every single syllable.

Richard Wagner must be played as often as possible, everywhere and always, until another greater man reveals to us a new art.

This everyday stale, sad life, how could it be borne, if it were not from time to time illuminated by the victorious splendor of the Ideal?

RUBINSTEIN RETIRES.

THE foreign cables brought us on Monday morning the sad intelligence that Anton Rubinstein, the great Russian pianist and composer, was about to retire to private life. He intends settling permanently in Russia on his estate there, and so the musical world must bid good-bye forever to its hopes of listening once more to this great artist. Rubinstein will be sixty-four years old next November, and while his playing shows hardly any diminution of its glorious power, yet he wishes to leave the concert platform before his faculties begin to fail.

We had hoped that he would make a farewell tour in America; but that hope must be dismissed. So the world's greatest pianist and a composer of marked individuality makes way for the younger generation. We see many promising pianists, but no successor to Rubinstein, no successor to Carl Tausig and no one worthy to unlatch the shoes of that wonderful apparition, Franz Liszt. Rubinstein's retirement leaves a distinct gap in the ranks of great piano artists. Who will fill that gap?

CRITICISMS OF NEW MUSIC.

EMILIO PIZZI,

Gabriella

THIS work is styled a lyric drama, in one act. Libretto by Mr. C. Alfred Byrne.

The term "lyric drama" and the subject matter of the plot point to a style of art resembling opera seria, but the words "in one act," on the other hand, immediately insinuate that this stage piece should be regarded as an operetta.

However fascinated a critic may be with the beauties that the full score reveals, he must not lose sight of the fact that the work is not great in any sense. It would be manifestly unfair to subject it to the scrutiny which a modern grand opera must be able to bear in order to win only general praise, for our conceptions of such stage works are now so greatly changed by the vast possibilities of which they are shown to be capable by Wagner that complete satisfaction is no longer found even in the elaborate scores and glorified stage effects of French grand opera. Although as an operetta it fails in many essentials, it appears on the whole to be fairer and kinder to so regard "Gabriella," especially as this may be done without offense or degrading the work to the level of many of the wretched attempts at operetta which have been offered the public since Gilbert and Sullivan popularized this kind of entertainment and raised it in artistic rank.

For Pizzi's work, although not on so great a scale as to rank with grand opera, yet may not be designated as comic operetta. It is more marked by artistic refinement than any other quality, and especially as regards the purely musical ideas and their setting forth. With reference to the public, for whom such stage pieces are produced, it is evident that there are both patrons of opera and patrons of operetta, and that the latter are not by any means so fastidious as to details of vocalization as the former, who often care little if the action be sluggish or all ordinary dramatic proprieties are set aside if only there comes from time to time a pretty little tune (as in Verdi), or singing master exercises (as in Rossini), or if there are new stage effects, though unrelated to the subject and apparently only dragged in to make a show (as in Meyerbeer), such as skating scenes, fireworks, high masses, illuminations, ballets by the awakened dead, and the like. The ordinary Italian opera goer is supersensitive respecting the quality of this or that note of a chief singer, and may be raised to the highest pitch of enthusiasm by one of unusual altitude or power, and yet perhaps remain comparatively indifferent to faults of the most glaring kind in other matters. The chorus may be atrociously out of tune and utterly indifferent to the general requirements of even the mere scene, when there is no action to speak of, and innumerable other shortcomings may be endured with an equanimity that is astonishing.

On the other hand the patron of operetta is less partic-

ular respecting all such matters as regards the whole representation from a more general point of view.

He has fewer fancies, likes or dislikes of principal singers, is less prone to make endless comparisons with other vocalists, but has very much more good sense respecting the good or bad points of a work as regards the proprieties in a dramatic sense.

He is not so blind (or blinded by the love of pretty music) as not to see that the serious words "Ah che la morte" are set to a pretty little waltz tune; or that a horrible revenge, which brings misery or death to all concerned, is made so sweet as to form the mainspring of the action in "Il Trovatore;" or that he is to be brought into painful sympathy with a murderer, whether he will or not, as in "Rigoletto." The libretto, as well as the musicians' score, must therefore be well thought out.

Even in comic opera audiences have come to look for logical thoughts worth elaboration, and which will repay those auditors who, being mentally active, ponder them well during the progress of the music; the sung word being usually more slow in its motion than the spoken word, affording ample time for such reflection.

Take, for example, "Patience." We have here not only an ordinary plot with a fairly rapid action, but also consistently elaborated ideas respecting the British army officer, the aesthetic youth, pre-Raphaelism, church raffles, the self-examining poet, the love-sick maiden, the philosophical idea that love must be self sacrificing or at least unselfish, that lovers should be slaves of duty, &c. Certain poets are exhibited by means of their mannerisms, an imitation of the old style of operatic accompaniments by chords on a solitary violoncello is given; also thoughts on the "Early Closing Movement," professional beauties both male and female, the gentility of civil service in England, and a modern form of fable is introduced in which metals take the place of the animals of Aesop, as in the "Fable of the Magnet and the Churn," &c. All similes or allusions may be more fully carried out or extended, jokes lie beyond jokes, and the dominant ideas are reverted to, so as to become permanently principal subjects of thought, and all is subordinated to a well organized plan.

The music entitles the work to serious consideration, and as the orchestral score proves the composer to be a real student, perhaps one should say truly a scholar, and as he is still quite young (circum thirty years), it seems to be a special duty to take pains to praise it worthily, that his subsequent efforts in the way of dramatic compositions may not be wanting in encouragement. One may well say that he was fortunate in being able to enlist the services of Adelina Patti for the title rôle, and refer to the reception given to its first performance here in New York by the assembly drawn together by the magic of this great name and fully prepared to give undivided attention to her impersonation; but all such extraneous considerations readers may make for themselves. The only real service to be rendered them here is to speak of the art work of the composer, irrespective of the merits or demerits of those persons who happen for the time to fill it with the breath of life and cause its apparition on a stage.

Four points at least deserve special consideration: The union of words and tone, the vocal counterpoints, the melodic contours and the orchestration.

The language throughout is treated with a differential respect. No roulades or meaningless ornamental flourishes disturb their one expression, but unequalled praise cannot be given to two concerted numbers because of the treatment of the words. For instance, in the trio (sixth scene), the lover sings: "No torment or torture more wretched can make me;" the king: "My wrath you but strengthen by deed so unruly;" the duke: "To quell your rebellion the scaffold awaits." These three sets of words are vociferated simultaneously and in unison to a freely swinging melody.

Now, the point of view of the modern musician is that his art has the power of giving truthful expression to particular soul states; yet here we have profound grief, indignation and malice all treated as one, for there is perfect unanimity as far as the melody is concerned.

Were the passage only harmonized for the voices, there might possibly be some chance of maintaining that the three-parted passage was true to these three mental conditions, or if the three parts entered one at a time (although not in the imitative style of the fugue), or if they were but contrasted in any other way by rhythmic devices, or if the sentences merely overlapped a little it would be possible for the auditor to follow and mentally separate the three sets of words and eventually hear them distinctly, but this march-like melody tends to confusion. This is a case in which simplicity obscures rather than aids clearness of rendition.

In "Rigoletto" Verdi produced a quartet in which the four singers have strongly contrasted and dramatically opposed parts; yet all is clear.

Unity is not gained herein by contrapuntal unity, as in Bach (wherein many utterances, although different and simultaneous, follow a set theme), but by making the voices enter dispersedly and the skillful use of contrasted rhythms; when the four melodies not only mutually enhance each other and give also variety to the motions, but

afford each personage the opportunity to unbosom himself in a suitable musical melody fully in keeping with his part, all is thus made immediately appreciable to the audience without effort.

This "Rigoletto" quartet not only places the composer on a highly exalted pedestal as a dramatic composer, but proves in a way to silence all objectors that such music is not only truly dramatic but pre-eminently dramatic—that is to say, more dramatic than the drama itself. Shakespeare never attempted to cause four personages to continue to proclaim four different speeches simultaneously. Yet even the cantata writer may give more than one scene at a time, and his music will not suffer, but gain greatly by the device. In Beethoven's "Mount of Olives," where Christ and the disciples are approached by the soldiers and Judas, two such scenes are portrayed. One need not proceed to point out that an orchestral symphony is a veritable drama without words; that the instruments are truly persons (per sonare), whose voices are recognized, although their forms are invisible, &c., but when a stage piece is termed "lyric drama," and this marvellous power in music of combining opposing parts is not used as a powerful resource, but a conventional Italian air is found substituted, silence would be hardly leaden, certainly not golden.

For fear it may be thought that these remarks apply equally to the latter part of the final quintet it must here be said that, although the happy couple herein sing different words in unison, these are merely confessions of a mutual passion, an exchange of vows which are in reality the same sentiments, although expressed in different words.

The psychologic states being alike, the same melody suffices, and no shortcomings need necessarily be insisted upon. Yet THE MUSICAL COURIER (April 20, 1881) has already pointed out (in the series of articles on "Shakespeare as Musician") that this colossal genius, in "As You Like It," speaks disparagingly of doubling up the parts in this manner, as when two persons are "both in a tune, like two gypsies on a horse." In "Gabriella" we have not only this unison, but the linguistic (consonantal) discords due to the clashing of two different sets of words.

If perfect love is typified by both persons singing the same melody all is in a certain degree, at first sight, satisfactory. Heart and voice are exhibited in complete accord.

But as the love of man differs from the love of woman in many respects, and as markedly as the masculine principle does from the feminine, it would be better to indicate this by having two distinct parts, which, although contrasting well, also accord well. The old Italian love duet in thirds and sixths (technically termed "imperfect concords"), although sickly sweet and puerile in this particular, seems more in keeping. Such variation of the melody would still further enrich the musical effect, which is always greatest when the number of contrasted parts is co-ordinated in any of the numerous ways practiced in our art, and especially by a well devised harmonization.

It may be that the composer thinks differently, and is perfectly well able to sustain an argument in vindication of his decisions and modes of procedure; or may have given the subject no consideration at all, but treated the whole matter as a Bellini might; ignoring, for the most part, all thought of dramatic principles, if only conscious that he has succeeded in devising a pleasant melody which once started moves fluently, perhaps also with an increasing impetus, giving a sense of freedom and exuberant or impulsive life.

From internal evidence it is most probable that the composer has adopted without question this conventional operatic style; because the finale is so well constructed that it is scarcely to be believed the doubling up of the part of the lovers was adopted as an expedient to lessen the labor of providing subject matter for a fifth part at the end. For notwithstanding some few questionable progressions in the final phrases, it is sufficiently proven that the writer has the ability to conduct several smoothly flowing counterpoints with ease. There is no sign of any one of the parts being altered from its natural and consistent course, for fear of its coming into collision with any one of the others.

The melodies do not appear as if taking the leavings of the harmony, or as if designed to pad out chords or squeezed in and otherwise tortured to fit some fanciful harmonic modulation or progression. In this finale all is as natural, agreeable, sequential, fluent, consistent and apparently unrestrained, as when there is merely a single melody with an accompaniment more or less elaborated. To say that the power of a composer rises with the occasion in this way, is to speak volumes of praise. One may pass by myriads of small errors (perhaps often due to thoughtlessness, haste or the excitement of production) and forgive even dullness, if when the supreme moment comes an author warms more thoroughly to his work, meets the highest demands with a consciousness of power and exults triumphantly over the conquered difficulties.

Homer nods over a catalogue of ships and is pardoned; some consideration is therefore surely due to the musical artist striving with the verbiage of some librettos, if when

the action culminates his art is not found wanting. Hans Sachs observes ("Die Meistersinger"):

"Und wie er musst so konnt' er,
Das merkt' ich ganz besonders."

His power rose as needed,
That virtue well I needed.

The orchestral introduction begins with short staccato phrase for the stringed band, then the wood wind announces the theme to be intoned vocally and otherwise developed later (Seventh scene).

This melody reminds one in a strangely unaccountable way of the first sustained melody in the "Sakuntala" overture.

When the horns and other instruments enter with welcome contributions to the stream of melody, the whole is accompanied by the entire stringed band playing pizzicato, by which device it is made to resemble that of a gigantic harp. All is serious, earnest and in keeping with the main character of the work until a fanfare marks the raising of the curtain and the presence of the king. This instrumental introduction gives good specimens of Pizzi's style of melody, which of course is not so easily described in language as displayed in notation.

Generally speaking his themes are rarely markedly original in character to such a degree as require a second or third hearing before their notes may be mentally added together, compared with one another, and the musical sense extracted. On the contrary, they have highly symmetrical forms, and therefore the corresponding halves of themes may be partly inferred; as the left side of an animal being shown, the corresponding right side is assumed. Hence, even at a first hearing, all is intelligible. The past, present and future of the music may be mentally enjoyed, as well as the sensuous beauty of any note that is for the instant delighting the ear. Although these melodies are often formed by the development of motifs of but one bar in length, and also have the symmetrical structure of "song and dance forms," yet they are not cast in molds so rigid that they cannot be extended, as are ordinarily the melodies of this type. The easy way in which their finite character is modified or hidden, by causing them to avoid a full and satisfactory terminating cadence, and move off until they float into a second melody, or are submerged by the entry of a new theme, should be studied by operetta writers, whose jingle, jangle tunes, cut into short and regularly set phrases, like quadrilles, become exasperating as scene follows scene and the want of such consistent continuity becomes more and more painfully apparent.

It is also in the main true that the fluency of Pizzi's melodies is not gained by the use of the smaller intervals of one or two semitones, or steps of a major or a minor third, by the use of larger intervals (skips), that impart also a welcome and grateful sense of freedom. This absence of restraint gives a life and spring to each phrase that is refreshing and greatly relieves the monotony of diatonic progressions, even in instrumental melodies; in vocal ones, the larynx being less subject to the tiredness caused by insufficient variety of the tension, these skips are refreshing and grateful to the singer. Let composers for the voice keep such facts more fully in mind, when determining the contour of a theme intended for this wonderfully elaborate instrument.

The orchestration is particularly good. It is not tawdry, bombastic, turgid, odd or queer. The scoring, although for a complete full orchestra, is free from all striving after effect, all grandiloquence and extravagance; indeed it is most modest in appearance. In this particular, as in many others, all is artistically restrained and with the most delicate refinement. The harmonies, for instance, are natural and consistent. There is no over fondness for hybridous chords, for continuously restless modulations to new keys, for objectless transitions or startlingly strange intervals; yet they do not cloy and sicken one from oversweetness.

When called upon to review so complex a structure as a work for the lyric stage, it is not only necessary to set aside personal fancies, likes and dislikes, but to ignore as far as known all similar leanings on the part of the public and try to regard the thing in itself, irrespective of all prejudice, and as it is offered on the silent page in black and white, that it may be contemplated as ideally perfect, or freed from all the faults inseparable from human efforts in a representation and unbiassed by the glamour of a costly setting and performance by the most renowned artists, which might so bedazzle as to hinder deliberate judgment.

Whatever is said herein by way of criticism is respectfully submitted on the grounds advanced.

Certain matters are passed unnoticed, and for this reason that when any opera writer has not as yet "won his spurs," but must act on or at least listen to the advice of others, he should be made in every particular wholly responsible for his work.

The prima donna wants the stage to herself, wants more time to dress, &c., therefore fill up with some episodal matter; the baritone to be secured will not sing, unless he has at least one good song, so please insert one. It is perhaps not too much to say that every one engaged in the performance or interested in the box office has a suggestion which influences in the end the art product.

All this and much more detractors should bear in mind.

Let us hope that the composer, Pizzi, may soon put forth another work and that his high powers may be exercised more greatly, for, as shown, they will evidently be equal to the occasion.

Antoinette Trebelli.

THIS bright and rising star which already adorns the constellation of sopranos, is on the eve of a career that will eventually place her name high up among the immortals of this century. She was born in Paris, her mother being the great contralto, Mrs. Trebelli, who won such distinction on the operatic stage and concert platform; her father, Mr. Bettini, is also a well-known singer, although he has practically retired from public life. Her mother's signal success in England led her to locate in London, where the gifted subject of our sketch has spent the greater part of her life, frequently going to the Continent for longer or shorter periods. Besides the invaluable instruction received from her mother, Miss Trebelli studied for two



years with Mr. Wartel in Paris, acquiring a large répertoire of French songs and arias.

Soon after her return to London from this sojourn in the French capital she made her début at St. James' Hall at a concert organized by Mr. Kuhl, and Mr. H. Sutherland Edwards, in his excellent work, "The Prima Donna," speaks of her first appearance in the following terms: "The child in question is already known as one of the most brilliant sopranos of the day. Miss Antoinette Trebelli, endowed by nature with a fresh, flexible voice of much brightness and of constantly increasing power, has had the advantage of being directed in her studies by one of the most perfect vocalists of our time; and those who have heard mother and daughter singing together, as happened on the occasion of Miss Antoinette Trebelli's début at St. James' Hall, may well hesitate as to which is most to be admired." Her singing as indicated above proved conclusively that she had inherited the musical talents of her parents, and fortunately she is also endowed with those desirable traits of character, a bright personality, modesty, earnestness, perseverance and good common sense. She has also inherited the great beauty of her mother, and if it were not that her art demands all of her time, which is gladly given to this grateful goddess, she would undoubtedly be a society favorite.

After this brilliant introduction to the public she became very popular, and engagements came to her from all over the United Kingdom. She immediately commenced studying with Mr. Santley and has continued with him ever since, thus the better appropriating the lessons of her wide experience, and gaining invaluable instruction from the veteran baritone. Her voice has gradually developed under his training, and with him she has learned a large répertoire, including all of the principal oratorios, cantatas, English songs, ballads, and she recently met with great success in a concert rendering of Gounod's "Faust" at Queen's Hall.

To give a record of Miss Antoinette Trebelli's public appearances during the time since her début would fill columns, but a few of the more important ones I will enumerate here: She has sung for the Philharmonic Society, the oldest and most important concert giving organization in England; Sir Charles Hallé's Manchester concerts, Liverpool Philharmonic Society, Choral Union and Scottish orchestras in Glasgow, all of the leading Philharmonic and orchestral societies in Great Britain, besides the choral so-

cieties and a number of grand concerts all over the country and in London. She has been the leading soprano at Mr. Ambroise Austin's annual sacred concert at St. James' Hall on Good Friday for the past three years, this last time singing Rossini's "Stabat Mater," and two oratorio selections besides, securing tremendous applause from the crowded house, and the highest praise from the press. Her singing of English ballads has met with great favor, and she is one of the most popular of the singers at the Ballad Concerts.

She makes her début at the great festivals this summer, singing at the Chester Festival in July. She has had equal success on the Continent, making tours through Holland, Sweden, Norway and Russia, where she has become a great favorite, her second and subsequent appearances being marked with great enthusiasm. The success of Miss Antoinette Trebelli on this side of the Atlantic, where she has won the homage of thousands upon thousands of music lovers by her beautiful voice and musicianly talents, is the best possible assurance of her success with the Americans, who are among the most appreciative people in the world of good singing.

We present an excellent likeness of this young artist, whose features by the way, bear a strong resemblance to Materna's, that is to the Materna of a quarter of a century ago. Later we will give to our readers the press notices of Miss Trebelli.

Lillie Berg's Musicales.

THE eighth and last of Miss Berg's regular course of musicales was given recently at her studio, No. 12 West Sixtieth street. Miss Berg has also given two concerts, one in Brooklyn and one in New York. Miss Berg's pupils are always heard at these concerts and recitals, many of them being professional artists of reputation. Among the professional pupils of Miss Berg who have sung this season have been Miss May Rankin, from Texas, solo contralto of the Harlem Presbyterian Church; Mrs. Adele Beckman, of New York; Mr. Henry E. Holdt, of Dr. Chadwick's Church, Brooklyn; Mrs. Carrie F. Chamberlain, from Dalton, Mass.; Miss Grace Wierum, of Brooklyn; Miss Mary Kingsbury, from Indianapolis, Ind.; Mrs. Chastenay, from Passaic; Miss Annie Meyer, Brooklyn; Mrs. Julia Statton, from North Carolina; Mrs. Totten, soprano of Christ Church, Brooklyn; Mrs. Meyer, of New York.

Prominent New York amateurs in Miss Berg's class who have sung have been Miss Winnie Davis, the daughter of Jefferson Davis; Miss Bessie Wakeman, Miss Minnie Friedman, Mrs. Edward Lauterbach, Miss Lauterbach, Miss Bessie Brown, Miss Orr, Mrs. Bashford Dean, Miss Fletcher, of New Orleans; Miss Quin, Miss Dyckman. Other musicians taking part in these concerts and recitals have been: Pianists—Xaver Scharwenka, Mr. Wm. Russell Case, Mr. Henry Staats, Mr. Carl G. Schmidt, Miss Adelaide Okell, Miss Cornelia Dyas, Mr. Franklin Sonnenkalb; Mr. Paul Miersch, cellist; Mr. Johannas Miersch, violinist; Miss Corinne Flint, Miss Kittie Berger, zither; Mr. Theodore Peet, Miss Gertrude Suffern, Miss Alice Blake, accompanists; Mrs. Jerome Bernheimer, contralto; Mr. Carl Dufft, Mr. Harlow F. Chandler, baritones, and the well-known readers Mr. Arthur Wellesley and Mr. Robert Hatch. Prominent amateurs were: Mr. Sebastian B. Schlesinger, Mr. Robert Center and others too numerous to mention. Miss Berg's studio has been a delightful rendezvous for lovers of music in New York fashionable society. These musicales are made the occasion of a début for Miss Berg's pupils. All have to sing at them even to the most timid amateur; in this way Miss Berg's pupils are trained to the perfect ease of manner which is always remarked in those who have studied with her.

Among those who have attended these musicales have been Mrs. Theodore Ralli, Mrs. Justus Rupert, Mrs. Clara Louise Kellogg-Strakosch, Mrs. Xaver Scharwenka, Mrs. Peter Moller, the Misses Bean, Mrs. J. M. Varian, Miss Varian, Mrs. George Shea, Mr. George Shea, Jr., Mr. Stuart Smith, Dr. and Mrs. Stewart, Mr. and Mrs. Emil Stoekhart (from Belgium), Mr. Wm. H. Aspinwall, Mr. Carl Blennier, Mrs. Clarence Andrews, Mr. Starr Hoyt Nichols, Mr. Howard Martin, Miss Dwight, Miss Sedgewick, Rev. De Lyon Nichols, Mrs. George Piace, Miss David Stewart, Mrs. Louise Chandler Moulton, Mrs. W. R. Grace, Miss Lillie Grace, Mrs. General Porter, Prof. Isaac Russell, Mrs. Vernon H. Brown, Miss Brown, Mrs. Frances A. Dugro, Mrs. J. Ector Orr, Miss Orr, Mrs. Charles H. Raymond, Baroness Salvador (from Paris), Mrs. McKay (from Paris), Mr. Eugene McLean, Mrs. Baltazzi, Mrs. George Hammond McLean, Mrs. Charles Munson Raymond, Mrs. Paul Cravath, Mrs. Neftel, Mrs. Eugene Kelly, Mrs. Jefferson Davis, Miss Winnie Davis, Mrs. Prescott Hall Butler, Mrs. Theodore Sutro, Dr. and Mrs. James Harvie Dew, Mrs. R. Ogden Doremus, Mrs. Fritz Hoenninghaus, Dr. and Mrs. Leenard Weber, Mrs. E. Einstein, Mrs. Fred Butterfield, Dr. Louise Fiske Bryson, Rev. Father Newey (master of ceremonies at the Cathedral), Mr. Isaac Townsend Smith, Mrs. J. Edwards-Ficken, Judge Sandford, Mr. Albert Morris Bagby, Mr. Franklin Lawrence, Mr. Francis Hegeman Sutton, Miss Georgine Campbell, Miss Bisland, Mrs. Willard P. Ward, Miss Gayler, the Misses Lummis, Mrs. Fred Van Beuren, Mrs. Oliver J. Wells, Mrs. Wm. Moser, Miss Moser, Miss Amy Fay, Mrs. Charles H. Ditson, Mrs. Harry S. Kingsley, Miss Vernon, Mrs. F. Marbury, Jr., Miss Marbury, Dr. Herman Boldt, Mr. Sebastian B. Schlesinger, Mrs. H. L. Horton, Mrs. Daniel Goldschmidt, Mrs. John W. McDonald, ex-Meyer Smith Ely, Professor Burgess, Mrs. Albert Loening, Mrs. C. Thorp Gilbert, Mr. James K. Hill, Mr. Atcher, Miss Atcher, Lieut. J. R. Totten, Dr. Joseph Collins, Mrs. J. S. Martin, Mrs. D. Diaz Albertini, Mrs. E. M. Youmans, Mrs. Thos. M. Wigham, Mrs. E. Van Ness.



AIX-LA-CHAPELLE, March 27, 1894.

IT may perhaps not escape your notice that this week I date my usual Tuesday and weekly Berlin Branch Budget from Aix-la-Chapelle. The reason is that I was telegraphed for and on Easter Sunday left the capital to attend here yesterday the funeral of a near and dear relative. To-day I devote to a short letter to you and tomorrow I shall start for Hamburg in order to be present on Thursday at the last solemn rites connected with the cremation of Hans von Bülow.

In Berlin the season is rapidly drawing to a close, and although the Royal Opera House will not shut its hospitable doors until July 1 and before having produced some more novelties, the concert halls are already beginning to show empty dates, and soon only a few belated stragglers struggling for press notices, will be the sad objects for the almost sole observations of the weary music critic.

Last week, however, we had yet a few quite interesting and one very important concert. Among the former was on Wednesday night one of the regular concerts of the Philharmonic Orchestra, under Professor Franz Mannstaedt's direction, at which this time Professor James Kwast, of Frankfort-on-the-Main, was the soloist. He appeared on this occasion in his double capacity of pianist and composer, and indeed it is difficult to say in which of the two he was more interesting, though there seems little doubt that in the former he was more eminent. As a composer he made his Berlin début with a fantasy, op. 26, in D minor, for piano and orchestra. It proved to be a composition in three movements, lengthy and strongly worked up, but without sufficient or very striking, or beautiful or original thematic material. The first movement, *maestoso*, seems almost desert, and also in the second, an *andante* in B flat minor, you vainly ask yourself why this thing was written, why such terrific efforts are made and no means are spared to say so little. The finale opens with another *maestoso*, which is a pretty fair imitation of the slow portion of a Liszt Hungarian rhapsody, after which in the *allegro ma non troppo* the composer again drops into nothingness. If this fantasy was a sore disappointment to me who had known Kwast in the early seventies as one of the most promising young fellows at Cologne, I cannot but acknowledge that the three piano studies which he gave later on were an equally great and pleasant surprise. They are excellently written, each with a different purpose, melodically, harmonically and rhythmically very interesting, and though they are exceedingly difficult they are really effective. The study in *Doppelgriffe* in D flat for the right hand is especially beautiful, and might have emanated from the pen of a Chopin.

Kwast was as successful with the public with these three études as he had been unsuccessful with the fantasy which fell flat. He was encored, and played the well-known pretty allegro by Scarlatti.

The Philharmonic Orchestra was in pretty fair trim on this evening and contributed to the program the Mozart "Don Giovanni" overture; Bizet's suite, "Roma;" Beethoven's rarely heard *first* "Leonore" overture, and the finale from Wagner's "Rheingold."

On Thursday evening Eugen Gura gave his second Lieder und Balladen Abend and again the Philharmonic

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was crowded with a most attentive and enthusiastic audience. The program consisted of:

"Winterreise" selections—	
"Die Wetterfahne"	
"Gefrorene Thränen"	
"Der Lindenbaum"	
"Auf dem Plusse"	Fr. Schubert
"Rückblick"	
"Rast"	
"Frühlingstraum"	
"Die Post"	
"Letzte Hoffnung"	
"Liebesgrüsse"	Hans Sommer
"Odysseus"	
Ballads—	
"Der Mönch zu Pisa"	
"Die Verfallene Mühle"	
"Der Mummelsee"	Carl Loewe
"Der Blumen Rache"	
" Hochzeitslied"	

Gura was in excellent voice this time and his singing gave absolute delight. The *Lieder* by Hans Sommer were new to me and likewise very interesting. Of the Loewe ballads "Der Mummelsee" was redemandated and at the close of the recital the applause recalls would not desist until an encore was vouchsafed, which this time consisted of Loewe's "Archibald Douglas."

The most important concert of the week and the one which may also be considered the real closing concert of the concert season, was the tenth and last Symphony evening of the Royal Orchestra. The Opera House, on Saturday night, was crowded from pit to dome and the same had been the case at a public rehearsal for this concert which was given (exceptionally) on Thursday evening. There was no concert or performance of any kind on Friday night, Good Friday being strictly observed in Berlin.

The program, which Felix Weingartner conducted in his most approved style, showed only the names of Bach, Haydn and Beethoven. Bach was represented by a suite in B minor for string orchestra and flute which I had never heard before. It is a work full of such exquisite beauties that I cannot understand why it is not more frequently heard. It consists of some eight little movements (overture, allegro, rondo, sarabande, bourée I., II., polonaise, minuet and badinerie), all of which, curiously enough, are in B minor. With almost anybody but Bach this sameness of key and color would probably cause monotony. Not so with this giant. His invention and his contrapuntal skill are so great that he keeps you and holds you in breathless attention from the first to the last movement, and this last movement, "Badinage," is of such entrancing charm, suavity and exquisiteness that after it the audience broke out in a storm of applause in which both Weingartner and Prill, the first flute of the Royal Orchestra, who played with lovely tone and perfect technic, shared equally.

Haydn's "Oxford" symphony in G major, one of the best of the lot, was smoothly and well played, but, just like Eichberg of the "Boersen Courier," I found that the strings were too sonorous and too numerous for the dainty Haydn orchestration. Tonal balance could only be gained by either curtailing the string orchestra or by doubling the wood wind on such occasions. The latter is the method which Theodore Thomas usually employs.

The Bach and Haydn works were most fitting *hors d'oeuvres* and *entremets* for the *grosse pièce* which was to follow and which, as usual in the last concert of the season, consisted of Beethoven's Ninth symphony. You may remember that it also held the place of honor at the last Bülow Philharmonic Concert at the Philharmonie in the beginning of last week, when it was conducted by Richard Strauss, of Weimar. A comparison of the two performances following each other so closely would seem almost inevitable. Well, I think Richard Strauss was conceptionally on the whole, and especially in the first and slow movements, more poetical, while Weingartner's outrivaled it technically and in firmness and virility of intentions. Moreover the Royal Orchestra, despite several slight missteps, is so far superior in material that its leader had a less difficult task than fell to the lot of the latest conductor of the Philharmonic Orchestra.

The last movement, the perfect performance of which is

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considered well nigh an impossibility, I must say I never before, not even at music festivals, heard better given than on last Saturday night. The chorus of the Royal Opera House, though not as large a body as most of the great amateur choruses, is so steadfast and reliable, and each singer performs his duty so conscientiously that this comparatively small number of professionals in effectiveness, precision and even in sonority outweighs any amateur society four or five times as strong.

The soloists were likewise well chosen and, what is very rare, their voices blended together most agreeably. They were Mrs. Emily Herzog, of the Royal Opera House; Mrs. Gisela Staudigl, Gudehus and Staudigl.

At the close of the performance the house resounded with most tremendous applause, and Weingartner came in for an ovation such as I have rarely witnessed. He modestly tried to wave it off and have it divided also among the performers; but the public would have none of this and the shouts of "Bravo, Weingartner!" were still following me up when I was already half a block away from the Royal Opera House.

The next novelty evening at the Royal Opera House will bring Karl von Kaskel's new opera "The Morning of the Wedding," book by Franz Koppel-Elfeld and the ballet "Carneval" by Emil Graeb, music by Adolf Steinmann.

The Netherhenish Music Festival, which will be held at Whitsuntide this year at Aix-la-Chapelle, brings on the two first days Tinell's "Franciscus" and Berlioz's "Damnation of Faust," and on the third or soloists' day Paderewski's new Polish fantasy. Quite a modern program! Schuch, of Dresden, and Schwickerath, of Aix-la-Chapelle, are the conductors. The vocal soloists will be Ternina, dramatic soprano, from Munich; (alto not yet definitely engaged); Birrenkoven, tenor, from Hamburg, and Perron, baritone, from Dresden. The Aix-la-Chapelle chorus and orchestra will be largely strengthened.

Georg Liebling will open a new Conservatory of Music here on April 2, for which he has so far engaged the following teachers: Vocal, Marie Dietrich, of the Opera House, Sonn, and Mrs. Blanche Corelli; for piano, Werner Rhenus and Albert Ullrich; violin, Charles Gregorowitsch; cello, Eugen Sandow; composition, Robert Klein.

From Paris I learn that Hermann Levi, of Munich, conducted there one of the Chatelet concerts on Good Friday, and that he met with tremendous applause. The program consisted of works by Wagner and Beethoven.

Duke Alfred, of Saxe-Coburg-Gotha, is said to have the intention of sending his entire opera personal over to Berlin for a four weeks' summer stagione at the Wallner Theatre.

The Silesian Music Festival will be held at Goerlitz on June 17, 18 and 19, and will be conducted by Dr. Muck. Mrs. Herzog, Charlotte Huhn, Anthes and Perron will be the soloists. "The Messiah" and Schumann's "Paradise and Peri" will be the principal works performed.

King Oscar of Sweden has composed an ode in honor of the memory of Gounod, and of course he had it performed. It is said to be right royal music.

O. F.

Hard Times in Prague.—The members of the American Musical Mutual Union, many of whom earn thousands a year, and yet have made that hoggish six months' rule for keeping (other) foreign musicians out of the country, would do well to ponder the fate of some of their brethren whom they left behind in Europe for the fleshpots of America. The recent strike of the Prague orchestra—one of the best in Europe—for an increase in salary of \$2 to \$5 a month has revealed the almost incredible fact that these musicians receive less than \$20 a month. They complain that they "have to live like paupers, and are compelled, after fatiguing rehearsals, to copy music or give lessons in order to earn an extra penny, even their wives being obliged to assist them in the task of earning their daily bread."

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LA SEMAINE SAINTE—ROSSINI'S "STABAT MATER"—PALESTRINA'S "STABAT MATER"—PARIS.

La Messe N° 12 de Mozart, n'est pas de Mozart mais de Chevalier de Seyfried, maître de Chapelle Allemand.

ALEXANDRE GUILMANT,

Organiste de la Trinité, Paris.

[Mozart's Twelfth Mass, so-called, was not written by Mozart but by Chevalier de Seyfried, a German choirmaster.]

THREE is something about the words "ombres" and "ténèbres," when applied in a religious sense, that stir a certain peculiar feeling in a mind at all given to the mystical. When to this is added the fact that everywhere you go on business you find the doors closing and directors and office boys all going off on "congés" and "vacances" to last from Thursday to Wednesday, and when, in addition to this, the city papers announce that "Les Ténèbres" have commenced in all the churches; to save you you cannot continue in the even tenor (or even bass) of your way. You close your desk and your door, and off with you to see what is going on.

The first sign of anything "going on" in Paris is an added number of people on the street. Every slightest pretext and Paris is out doors. Not only the millionaire and the tramp—the two ease-loving classes—but the artisan, butcher and couturière are trooping along the streets, all light hearted, clean and calm.

The great churches, always open, are more animated than usual this week, the great portals which Louis', Richelieu, Bourbons and abbés had hands and heads in building are like the fronts of hives in which bees are preparing to swarm. The solemn histories of Bible events written in inscription, fresco and statue all along the inside walls are to the secular mind good preparations for the tableaux that astonish the unaccustomed at the farther end of the long aisles.

The Passion in all its harrowing details, life-sized and under the most effective conditions of light and shadow, is represented in serial in the midst of masses of praying people. One of the most impressive scenes was an immense shadowed mountain, formed of masses of gray stuff, representing stone, almost completely covered by flowers, the crucifixion represented at the top, the distressful figure against a background of gloom, rows of praying people at the base, the awful silence broken only by the shuffling of careful feet of the procession of pious sightseers.

Another was the tomb shrouded in darkness, trees and flowers, a priest praying continually before the one small, low light near the door. The taking from the cross and the lying in death were realistically portrayed. On a small table in front of the Crucifixion lay a small bronze figure of the Saviour, which all who desired to do so and could afford a couple of sous stooped and kissed on the head, hands or feet, while a small boy in a black robe was kept busy wiping off the figure with a damp cloth after each demonstration. The devotion with which the people performed this ceremony was touching, women lifting their little children and urging those too timid to kiss the figure.

It is the greatest wonder to me that among all those sad scenes the saddest of all, that of Christ in the Garden telling his disciples to sleep on now and take their rest, is not made more prominent. It represents the saddest condition of human trouble—having what is wanted when too late, money when desire is finished, applause when life is over, apologies when the harm is done.

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In some churches the sad exhibition was accompanied continually by music—strange, weird, sad wails from instruments, low chants by priests in dark corners, invisible choirs singing Latin phrases or a choir of boys almost whispering slow hymns, often organs playing requiems. Everywhere were evidences of music rehearsals, music stands at conflicting angles, big brass instruments curled up in the dark and big bass viol cases on their slender points, all waiting for their resurrection.

"Vendredi Saint" or Good Friday was the most musical of the holy days. The very antipodes of ecclesiastical and secular sacred music were the "Stabat Mater" by Rossini given at St. Eustache (M. Henri Dallier), and that by Palestrina at St. Gervais sung by the "Chanteurs de St. Gervais" with M. Ch. Bordes as director. What a chance to hear and compare the two in one afternoon, the former lasting from 1 till 3, the other from 4 to 6!

Well, the artistic conclusion—by artistic I mean according to the fitness of things—must be in favor of the Palestrina expression. It represented exactly what it was intended to express, hence the fitness. This conclusion, however, has nothing to do with the enjoyment of the music in itself or desire to hear it again.

The Rossini "Stabat" was given with all the sensuous appeal of orchestral accompaniment—harp, violin, cello, trumpet and cymbal. Thrilling soprano and tenor solos soared above the harmonious weaving like beautiful birds above the clouds. The Italian cadence was everywhere. To one unaccustomed to their association with religious thought the strains might have represented the separation of lovers as well as the burial of Christ. When done you felt as if you had finished an Ouida novel, one of those hopelessly harrowing ones in which everyone dies, but in which there is so much color and warmth and richness that one is fascinated and entranced by it just the same. It is sad romance, the luxury of grief—not of the soul for sin, but of the heart for somebody.

At St. Gervais the atmosphere of "Bébé" and "Pascarel" was changed to that of "Saint Agatha," the Apostles and the Church. Here there was no mistaking the intention of the music. It was plain as the pointed arches, the altars, the chapels and the robe of the priest. It is religious form and color and tone. It could not be mistaken for the expression of material sentiment any more than the big Bible mark could be mistaken for a decoration, the beads for a necklace, or the altar cloth for a theatre curtain. It is the music of the place and of the time.

One evidence of its fitness was the dreadful depression that it produced. You felt—not that you had separated from a lover, but as if you had lost every member of your family, one by one, and this was the funeral of the last one. It was a dry and stern filial, not romantic, grief. At sound of the straight, pure, simple motives, the unaccompanied voices of men and boys, the Latin responses, the absence of all effort at effect, of instruments, even of the singers themselves, and the peculiar psalm-like form of the choral numbers, you dropped material pains and pleasures. You realized you were in church, and began to think what for. The religiously educated were lifted by it into exaltation of religious feeling. The others, like children at a funeral, wished it was all over, and that something pleasant would happen once more.

The most refined musical connoisseurs like to have everything in keeping; and so the Palestrina "Stabat" has its votaries. Others there are who love the sound of the opera wherever they can get it; and so many prefer the Rossini composition.

In connection with the Rossini "Stabat" were an opening song, an instrumental "sortie" and preaching. The offertory was an exquisite composition for violin and piano, "Contemplation," written by the organist, M. Henri Dallier. It was beautifully played by M. G. Kemy and created a profound impression. The opening piece, "Crucifixus," by Fauré, was sung in the grand organ loft by Comte de Gabriac. M. Auguez, of l'Opéra, was basso, and M. Peoro, a member of the Conservatoire, was tenor. M. Stenmann was director. There were 180 executants engaged in the mass. M. Dallier played a Bach fugue for sortie and improvisations elsewhere. He never played with better effect. The loft as usual was crowded with friends and admirers.

The service at St. Gervais was one unbroken service of song. After the seating of the great throng was over the ear and the heart alone were occupied. There was neither discourse, opening, offertoire nor sortie, except what was sung by the chanteurs. There was no change from the divinely beautiful weaving of spiritual harmonies. A soft organ chor gave the key for the new number, M. Ch. Bordes directed. The singers were concealed. The boy choir united with the chanteurs in some instances. The following were the numbers:

1er. Nocturne.

Répons (à 4 voix).....Palestrina
Sicut ovis ad occisionem.

Jerusalem surge.

Plange quasi virgo.

2e. Nocturne.

3 Répons (à 4 voix), (Iere. audition).....Palestrina
Recessit Pastor noster.
O vos omnes.

Ecce quomodo moritur.

4e. Nocturne.

Répons (à 4 voix).....Vittoria
Astiterunt reges terrae.

Adsumus sum.

Sepulto Domino.

A Laudes.

(Pendant la récitation des Psaumes.)

"Stabat Mater" (à 2 chœurs et 8 voix).....Palestrina

"Christus factus est" (motet à 4 voix).....Pitoni

(Pendant la récitation de Misericorde.)

"Pulvis et umbra sumus" (motet à 4 voix).....Rol. de Lassus

Among the most attentive listeners who did not miss a note or an effect, and who remained till the very last breath of sound died away, were M. Th. Dubois, of La Madeleine, and M. Gabriel Pierné, of St. Clotilde.

On Easter Sunday morning at La Trinité in addition to the Mozart 12th Messe, which according to M. Guilmant is not Mozart's at all, that popular organist played "Marche Pontificale," by Lemmens, a charming improvisation on the Easter hymn "O filii" and Bach's prelude in C. An appreciative company was assembled in this organ loft also. The mass was splendidly given. M. Guilmant did not hesitate to affirm that it was altogether of too ornate and operatic a character to please him, and that he much preferred the Palestrina expression.

M. Th. Dubois feels no trepidation as to the "lancing" of bombs in his beautiful church, although the explosion took place directly under the "tribune" or grand organ loft. It was certainly more than fortunate for many besides the distinguished organist that the "interruption" did not occur while he was in the midst of one of his beautiful offertoires or improvisations, as at such times the big church is packed with attentive listeners, and the devastation intended by the destroyer would have been fully accomplished.

As it was the "purification of the church" after the unfortunate "accident" occupied more attention than quietude through fear. Although the matter of purification was agitated by the dignitaries of the church, it was decided that not a "real crime," but an "accident" had taken place within the sacred portals, and moreover that it did not occur within the big doors in the actual edifice, but in the entry or vestibule. Inasmuch as the hat is not removed till passing through the big inside doors, this portion cannot be considered as "holy;" so the archbishop decided, and so the ceremonial did not take place. The Holy Week passed without interruption, despite many natural misgivings.

M. Eugene Gigout, of St. Augustine, assisted in a novel and interesting performance this week, a representation of the distinctive classes of musical works written by a popular and highly valued composer, M. Georges Pfeiffer, friend of Meyerbeer, Rossini, Gounod, Delibes, Thomas, and a writer of force on musical topics, as well as composer, virtuoso and professor. Though a member of the young French school his biography is already in "Fétis." His works cover a large field—"Morceaux de Concert," "Morceaux de salon," "Morceaux faciles," "Musique didactique," "Musique de Chambre," "Opéras comiques," for all instruments in all combinations and on all conceivable subjects.

The works of the afternoon included a quatuor for strings and piano, a lyric drama, "Jacqueline," in three scenes, given by members of the Opéra Comique, "Légende" for

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MISS MAY FLORENCE SMITH.

pianos and organ; songs, romance for 'cello and a pantomime dance by members of the Opéra.

The organ portions were played by M. Gigout. The author and M. Raoul Pugno played the piano parts. The performance created the greatest enthusiasm.

Besides being an artist M. Pfeiffer is an active agent in the cause of music progress in Paris. He is actively associated with M. Joncières in the "Société des Compositeurs de Musique," founded in 1862. He is at present engaged in important musical work of which more hereafter.

During the production of the works as above a "Conférence explicative," short, spicy and extremely clever explanations, was given by an eminent litterateur, musical, M. Charles Darcours.

Speaking of the comparative lack of vocal training which choir boys of Paris have for their important work, M. Pierné, organist of St. Clotilde, says that the music is so good it cannot be hurtful. There is no strain on the boys' voices, they sing naturally and are only benefited by the service.

Speaking of the quality of the trumpet as expressive of purity and simplicity, M. Bourgault-Ducoudray, in his lecture yesterday on the History of Music, told that in the choir of St. Peter's, at Rome, at the elevation of the Host a quartet of trumpets is employed to make fitting music and that the effect is marvelous.

M. Guilmant uses the same pen for all work, music or writing. He carries in his pocket a combination gold pen and pencil, given him in America, with which he wrote many autographs there and made many a musical note that has since been printed. Nothing makes him so mad as a bad pen.

I met here yesterday an American business man whose sister, Miss Fanny Simon, is organist at St. John's Episcopal Church, Mobile, Ala. She is a graduate of Stuttgart Conservatory, and is doing much for music in her town. She reads from figured bass as one would read print, sings a beautiful alto, is conductor of the Fidelio Club and plays all the accompaniments for the Mozart Symphony Club. Her brother is justly proud of her. Both are readers of THE MUSICAL COURIER.

Speaking of memory in music, M. Henri Falcke, of Paris, says, "Memory, such as must be possessed by a Paris artist—one who can play entire concert programs and heavy concertos of three-quarters of an hour in length—must be born. It is one of the requirements of Conservatoire admission as much as ear is. It could never be cultivated, although cultivation can do much for memories. Its lack is a tremendous one, and rarely can other gifts make up for its absence."

"It is primarily a matter of absolute pitch. One must be able to tell chords and keys without seeing them. From a child this has been natural for me. I cannot tell how, but every tone chord has for me its special color which none other can share. I am absolutely certain of it. Without this I could not remember cues in concerto playing. Playing from note disturbs me. Memory is much more simple. I do not enjoy playing chamber music so well on this account."

"Color is associated with music to me always. Schumann brings the work of Corot, Wagner that of Markardt to my mind, not a special color but a general effect of color."

"In learning a big concerto I first divide it into phrases and thoughts by reading. Then I learn the finger work absolutely without expression or pedal, to make every motion perfect. This is horrible drudgery, but essential. No matter what you think in a piece you cannot express it till you have mastered the mechanism—which means completely mastered it. Then comes the altering of the personality, or the sinking of self in the thought of the composer. This must be done in music as in acting. Hints of any kind and of the smallest size are invaluable at this time—anything as to the composer's mind, habits of thought, inspiration for this particular composition, &c. Bach is the most difficult of all composition for the memory. It makes all other composition seem easy. Organ students here in the Conservatoire all know their Bach by heart."

(The French say "Bach," not Boch or Bach.)
FANNIE EDGAR THOMAS.

M. T. N. A. Meeting.—The executive committee of the Music Teachers' National Association has arranged a grand reunion on a novel plan for the meeting at Saratoga Springs, N. Y., July 2 to 6 next. On Monday evening, July 2, there will be a general social reunion in Congress Hall; a banquet on Wednesday, the 4th, with toasts and responses, with patriotic music, and on Friday, the 6th, an excursion, with a "point" to it. A "social interlude" and "social postlude" will be among the new and interesting features of every session of the regular four days' meeting, and the pleasures and benefits of fraternization will be promoted in every way possible which will surpass any previous meeting of the association. The Saratoga convention promises to be one of the most delightful, inspiring, musical gatherings of professional musicians and teachers ever held under the auspices of the Music Teachers' National Association.

Secretary H. S. Perkins, 26 Van Buren street, Chicago, will furnish all desired information.



LONDON, 55 Acacia Road, N. W., March 31, 1894.

MRS. CLEMENTINE DE VERE-SAPIO came to England entirely unheralded and made a most successful début before the Philharmonic Society, as chronicled in my letter of March 17. The importance of this is significant, as the Philharmonic is and has been for nearly a century the leading musical society in Great Britain, and the fact that Mrs. De Vere-Sapiro made her first appearance before the most critical audience in London, who knew very little if anything of her former successes, was the greatest possible test of her abilities. She had sung but few bars, however, before her supreme vocal art commanded the closest attention, and ere half through the mad scene from Ambroise Thomas' "Hamlet" had charmed away the feeling that existed against her as a stranger and won the evident approval of all present, as shown by the tremendous applause at the finish, followed by two recalls. During the interval in the performance I gathered the opinions of several of the representative musicians present, who were all surprised that such a bright star of song should adorn the firmament and not have been known in England before this. They were enthusiastic over her beautiful, pure soprano voice, the perfect ease with which she reached and sustained her high notes of such bell-like quality, wonderful technic and mastery of her art.

In the second part of the program she was equally successful with the beautiful prayer "O Virgin Mother," from Dvorák's "Spectre's Bride," which, being in direct contrast to the scene from "Hamlet," gave her opportunities of displaying the sympathy of her voice and sustaining powers, which proved equal to her wonderful vocalization.

Such an eminently successful introduction before this society has made a name for her here already, and will be sure to bring her many engagements when she returns from her Australian tour next October. Her other appearances in England have been in the "Elijah" with the Highbury Philharmonic Society, in "Israel in Egypt" at Sir Charles Hallé's Manchester Oratorio Concerts, and at the National Concerts at the Royal Albert Hall, and a grand sacred concert at the Queen's Hall.

I have gathered a few of the many press notices in regard to her début before the Philharmonic Society, a perusal of which shows that she came without any flourish of trumpets, and won by her merit this unusual high endorsement of the English press. I have added these notices to show that my estimate of Mrs. De Vere-Sapiro's success here was in accord with that of the English critics, who are very conservative, and from wide experience and natural fitness very competent. Her success at the other appearances mentioned above, which I have already spoken of in my letters, added to her reputation in England, where I trust we will see much more of this charming queen of song, who came, sung and conquered, and who will find here the highest appreciation of her divine talent.

[The "Morning Post."] Mrs. De Vere-Sapiro was the vocalist, and sang the enormously difficult scena from the fourth act of Ambroise Thomas' "Hamlet,"

which used to be one of Mrs. Christine Nilsson's triumphs. This lady has a wonderfully flexible voice of good quality, and acquitted herself extremely well of the runs and vocal embellishments that adorn this scena.

[The "Daily Telegraph."]

The vocalist was Mrs. De Vere-Sapiro, whose singing obtained the marked approval of a large audience.

[The "Standard."]

The vocalist was Mrs. De Vere-Sapiro, who possesses a well trained soprano voice of bright quality, considerable volume and extensive compass. She was heard to equal effect in the elaborate scena, "A vos jeux," from the opera "Hamlet," by Mr. Ambroise Thomas, and in the prayer, "O Virgin Mother," from Dvorák's cantata, "The Spectre's Bride."

[The "Scotsman," March 15, 1894.]

Mrs. De Vere-Sapiro (who made her first appearance at these concerts) sang "Ophelia's" mad scene from Ambroise Thomas' "Hamlet" with remarkable skill and neatness of execution.

[The "Globe," March 16.]

Mrs. De Vere-Sapiro, hitherto known as Miss Clementine De Vere, sang with success the air "A vos jeux" from "Hamlet," and the prayer from Dvorák's "Spectre's Bride."

[The "Atheneum," March 17, 1894.]

The vocalist was Mrs. De Vere-Sapiro, who displayed a powerful and well cultivated soprano voice in the scena "A vos jeux" from Ambroise Thomas' "Hamlet," and the prayer "O Virgin Mother" from Dvorák's "Spectre Bride."

[Lloyd's Weekly Newspaper, March 18.]

* * * And Mrs. De Vere-Sapiro successfully sang pieces by Ambroise Thomas and Dvorák.

[The "Referee," March 18.]

The vocalist, Mrs. De Vere-Sapiro is, I understand, an American by birth. She came without any preliminary flourish of trumpets, but she possesses a rich and well trained soprano voice. She has a very attractive presence and she ought to do well in opera.

[The "Sunday Times," March 18, 1894.]

Mrs. De Vere-Sapiro has made strides as a vocalist since she was last here. Her high notes are rounder and she has greater control over a very flexible organ. Her delivery of "Ophelia's" mad scene (from Ambroise Thomas' "Hamlet") was a remarkably brilliant display of vocalization and deservedly brought down the house.

[The "Academy," March 24, 1894.]

Mrs. De Vere-Sapiro was enormously applauded for her clever singing in Ambroise Thomas' "Scène et Air," from "Hamlet."

[The "Gentlewoman," March 24.]

The beautiful scene and air, "A vos jeux," from Ambroise Thomas' opera "Hamlet," was excellently sung by Mrs. De Vere-Sapiro, who performed all the difficult vocal gymnastics with great ease and refinement. Her second song was the prayer "O Virgin Mother," from Dvorák's "Spectre's Bride," an excellent contrast to the previous one, as it afforded some splendid opportunities for the display of the vocalist's sustained and sotto voce capabilities.

[The "Lady's Pictorial," March 24, 1894.]

The vocalist was Mrs. Clementine De Vere-Sapiro, who displayed a fine soprano voice of great flexibility and agreeable quality in "Ophelia's" air, "A vos jeux," from Ambroise Thomas' "Hamlet." Her début at the Philharmonic was a success.

Sir Charles Hallé's Season of Oratorio Concerts, Manchester.

[Oldham "Chronicle," March 17, 1894.]

"Israel in Egypt" was a fitting conclusion to a remarkably successful season. This is essentially a choral work, the solos, duets and recitations being very few, and with one or two exceptions comparatively unimportant. These exceptions include "The enemy said," sung by Mr. Edward Lloyd with fine effect, and "Thou didst blow," sung by a new comer, Mrs. Sapiro, whose voice and style gave much satisfaction.

Drury Lane was once more the scene of operatic activity on Saturday evening, when Wallace's "Maritana" was given as the first of a series of performances in English, and the public proved their faithfulness to their old favorite by filling the house from floor to ceiling and applauding the popular vocal numbers with conventional regularity. Miss Lucile Hill sang the heroine's music with great charm and purity of style, winning the marked approval of those present for her work, which is much improved. Mr. Frangcon Davies, as "Don José," sustained his already

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won reputation as an artist of high rank, making a special hit in the familiar air, "In Happy Moments." Mr. Joseph O'Mara was successful as "Don Cæsar." Mr. W. H. Burgon was the "King," Mr. Wilfred Esmond the "Marquess," and Miss Pauline Joran sang well the part of "Lazarillo." The baton was wielded by Mr. J. M. Glover with vigor and discretion; the choral work was efficient, thus making a creditable performance.

On Monday night the attraction was the "Bohemian Girl," which proved equally alluring, and the crowded house was greatly enthusiastic over Balfe's evergreen opera. Miss Clara Dagmar, the Swedish soprano, left little to be desired in her singing and acting the rôle of "Arlene." Miss Olitzka's impersonation of the part of "Queen of the Gipsies" was most satisfactory, while Mr. Ffrangcon Davies won his customary success in the part of "Count Arneheim." Mr. Henry Piercy, as "Thaddeus;" Mr. Henry Pope, as "Deilshoof," and Mr. Wilfred Esmond, as "Florestein," acquitted themselves well. Mr. J. M. Glover conducted a successful all round performance.

"Faust" was the magic name that attracted hundreds of people to old Drury on Thursday night that could not gain admission on account of the limited capacity of the house, and it is hoped that this evident wish on the part of the people to hear this immortal work in English besides other popular operas will lead Sir Augustus Harris to give a season at Drury Lane next autumn. On this occasion Mr. Hugh Chilvers, an American, made his débüt as "Mephistopheles." He has an agreeable and fairly powerful voice, which he rather strained at times, probably to better fill the house, which fault will speedily pass away with experience. Aside from this he made a very favorable impression, and if his acting had been as good as his singing his success would have been proportionately greater. He gave evidence of undoubted histrionic ability at times, but his conception of the part savored more of the grotesque than the devilish. He is certainly a very promising artist, and his career will be watched with interest. Miss Lucille Hill, who was cast for "Margaret," was indisposed, and Miss Pauline Joran, who was to act as "Siebel," stepped into the gap and gave an excellent impersonation of the part. She has been schooled in the Carl Rosa Company, and this experience enabled her to take this difficult rôle with success. Mr. Joseph sang and acted the part of "Faust" to the evident satisfaction of the audience. Mr. Harrison Brockbank's "Valentine" was excellent, considering this was his first time of taking this part in public; Miss Biancoli made an acceptable "Siebel," and Mr. Seppilli conducted.

Mr. Hugh Chilvers, who made his débüt on Thursday as "Mephistopheles" in "Faust" at Drury Lane, was born in Detroit. His parents were of English origin, and his family seem all to be musical; his brother, Mr. T. H. Chilvers, studied and graduated at the Leipsic Conservatoire, and since has made a name for himself as a composer. He studied voice production in Italy, fortunately securing Mastro Plasco, of Milan, as his instructor. When his voice was sufficiently developed he acquired a large répertoire, and sang with great success in Italy, where Sir Augustus Harris found him winning laurels, and brought him to London.

On Good Friday, besides the concerts mentioned in my last letter, were a number of others that I will speak of now. At the Crystal Palace Mr. Manns brought forward a program of sacred music, consisting of selections from the oratorios, sung by such capable artists as Mr. Lloyd, Mr. Santley, Miss Anna Williams and Mrs. Clara Samuel. This concert was attended by large numbers from the nearly 30,000 people that visited the Palace that day. In the evening Mr. Ambrose Austin gave his annual sacred concert at St. James' Hall, when he was accorded a full house in reward

for the excellent program prepared and rendered by such favorites as Miss Antoinette Trebelli, Miss Meredyth Elliot, Miss Hilda Wilson, Mr. Edward Lloyd, Mr. John Morley, Mr. Santley and the South London Choral Association under the direction of Mr. L. C. Venables. "The Messiah" was given by both the West London Choral Association and the Hackney Choral Society. Bach's "St. John Passion" music was given at St. Ann's, Soho, and the music at the churches throughout the city and suburbs was especially selected for the occasion and enjoyed by large concourses of people.

The Crystal Palace concert on Saturday was one of the most interesting of this series. Mr. Manns substituted the "Carneval" and "Otello," or the last two overtures of the "Triple Overture," by Dvorák, in place of the new American symphony, which was down for performance and had not arrived. As these overtures have been several times reviewed in THE MUSICAL COURIER since their production at Dr. Dvorák's farewell concert at Prague some two years ago, I will only say that their introduction here was a most welcome one, and it is hoped that we may hear them again this season. Miss Marie Bremer made her débüt at these concerts and won favor at once by a powerful and artistic rendering of Gounod's "Plus grand dans son obscurité." Mr. Elkan Kosman made his first appearance here and had marked success in his rendering of the Mendelssohn concerto for violin and Saint-Saëns's introduction and rondo capriccioso. Mr. Manns also secured an unusually fine rendering of Beethoven's Pastoral symphony.

Mr. Plunket Greene has been engaged for the coming Cincinnati festival, that takes place in May. A little bird tells me that he has had enormous success, fulfilling engagements nearly every day and yet unable to accept many good offers for want of time. This pressure of work seems to agree with him, for his health has greatly improved since he arrived in America on this tour and he is more enthusiastic than ever over his treatment by the Americans.

The last Symphony concert of the season takes place at St. James' Hall on the evening of April 5, when the program will be devoted entirely to Beethoven. The Ninth (choral) Symphony will be sung by Miss Fillunger, Miss Agnes Janson, Mr. Edward Lloyd and Mr. Dan Price. Mr. Lloyd will also sing "Adelaide," and Mr. Leonard Borwick will play the No. 4 concerto in G. Mr. Daniel Mayer has arranged to give a grand popular Wagner concert at the Queen's Hall on the evening of April 11, when the London Symphony Orchestra under Mr. Henschel as conductor, will be augmented to 100 performers.

Paderewski will give a few recitals in the provinces before his appearance at the Philharmonic concert on May 2. The towns that he will visit include Nottingham, Plymouth, Exeter, Torquay, Bath, Eastbourne, Tunbridge-Wells, St. Leonards and Folkestone.

Mr. Hermann Klein, one of the most popular professors of the Guildhall School of Music, gave a vocal recital of his pupils last week, when some twenty budding vocalists entertained an appreciative crowd that filled the large concert room of the school, with a varied and interesting program. As should be in a case of this kind, his pupils showed various stages of cultivation, and without going into the performance of each in detail, will say that all gave undeniable evidence of proper instruction, and those who are evidently finished were most artistic in their interpretation of the selections assigned to them. Mr. Klein deserves hearty congratulation on the results attained, which reflect great credit on him as a teacher, not only as one who thoroughly understands training the voice, but one who imparts to his pupils in such a manner that they can comprehend his meaning and profit by what he tells them, and further by his earnestness and enthusiasm secure the very best work from those who are fortunate enough to

enjoy his tuition. Mr. Klein also figured in the program as a composer, his song, "The Cavalier's Farewell," providing an interesting addition to that class of songs.

The Bach Choir have decided to give another performance next year (during the week preceding Holy Week) of Bach's "Passion Music" at the Queen's Hall, to meet the wishes of the persons who were unable to obtain admission at the performance of the work when given some two weeks ago.

As the season approaches musical afternoons are becoming quite the thing. One of the most brilliant of these that has so far delighted the friends of any hostess was that given on last Sunday by Mrs. Henry Barton, in her beautiful home near Regent's Park. Mr. Ffrangcon Davies sang most charmingly several selections; Miss Emily Naudin, Miss Martino, Mr. Wilber Gunn all contributed; several more and others equally proficient gave their time either in singing or reciting or in one way or another adding to the enjoyment of all present. I must mention the character acting of two little marvels called the Vallis Sisters, whose clever work aroused great enthusiasm; Mr. Monckley's comic songs, Mr. Vallance's Irish songs, Miss Ruby Sanderson's songs, and Mrs. Watson's accompaniments to everything that was sung, playing entirely from memory every song sung during the afternoon; this feat is certainly extraordinary. Mrs. Barton, who is one of London's social favorites, was surrounded by a representative gathering of men of letters, the arts, politics and society. Colonel de Longville headed a list of illustrious people that it would be impossible to mention for want of space. Mrs. Barton, who evidently understands how to make people happy, added to the earthly store of this desirable quality in a large measure on this occasion.

The success of the present representations of opera at Drury Lane has led to the announcement that "Maritana," "Bohemian Girl" and "Faust" will be repeated next week. The regular season will open on May 14.

Mr. Isidro de Lara's opera "Amy Robsart," that was brought out at Covent Garden last season, was given on Thursday evening at Monte Carlo, Mrs. Sembrich taking the title rôle. The composer was called before the curtain three times after the second act, and the entire performance was a great success.

It is alleged that Sir Arthur Sullivan and Mr. Gilbert have had another misunderstanding, and that all progress on the new opera is stopped.

It is with great regret that I record the death of that bright and promising young composer, Haydn Parry, the author of "Cigarette," "Miami," a cantata, "Given," and a number of songs and other music. He was a professor of the Guildhall School of Music and also at Harrow. The immediate cause of death was pneumonia. He was the son of the well known Dr. Parry, a professor of music at the South Wales and Monmouthshire University, Cardiff, and he was engaged in writing a work for the coming Cardiff Festival, when he was stricken down at the age of thirty. He was a musician of great ability and promise.

FRANK VINCENT.

Gabriel Franck.—Director Gabriel Franck has been appointed Cathedral capellmeister at Raab, in Hungary.

Geneva.—A musical idyl in three acts, music by E. Jaques-Dalozzo was given for the first time at Geneva March 13. The execution was admirable, and the success is said to have been great.

Kistler.—Several pieces for solo and orchestra from an unpublished work, "Balder's Death," by the young composer, Kistler, were much applauded at a late concert at Meran in the Tyrol. Kistler has also in his portfolio an opera, "Kunighild," an extract from which was much admired. The style of the music is Wagnerian, but with originality.

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THE Manuscript Society held an enjoyable meeting last Thursday night in Room 8 Music Hall. It was the last private meeting of the season, and the program was a creditable one. The bill of fare was as follows: Louis R. Dressler, "Te Deum" in G, sung by Miss Lillie Komppf; Miss Belle Martin, Fred A. Parker and William F. Brown; Paolo La Villa, a new member, song for baritone (Grant Odell), with violin obligato (Miss Dora V. Becker); Fred. Schilling, quartets for male voices, "Abide with Me" and "Nunc Dimittis," sung by Messrs. Harry B. Brocket, Addison F. Andrews, Grant Odell and Elbert L. Couch; Mrs. H. H. A. Beach, of Boston, two songs for contralto, "Spring" and "My Star," sung by Mrs. Carl Alves, accompanied by J. Hazard Wilson; Gerrit Smith, songs for baritone, "Melody" and "Boat Song," sung by George W. Fergusson; Gustav L. Becker, romanza for violin and piano, played by Miss Dora V. Becker and the composer, and two songs, "Nightingale's Song" and "What would I, pray you?" sung by Mrs. Martha L. Roulston. After the regular program sandwiches and punch were served, cigars were lighted, Messrs. Fergusson and Couch sung informally and Homer N. Bartlett played one of his own piano compositions. It was a highly enjoyable and successful occasion, and there were added to the society many such as should be saved. The society will have its annual dinner soon, probably on May 7, and it behooves all musical people to secure seats at the table without more ado.

Carl G. Schmidt gave his eleventh and last organ recital at the New York Avenue M. E. Church, Brooklyn, on Saturday afternoon, April 7, playing a brilliant, classical program. He was ably assisted by Miss Mona Downs, soprano, and Clifford Schmidt, violin. Miss Downs' rendering of "With verdure clad" was a particularly attractive and enjoyable bit of singing.

William Francis Williams will go to the Park Reformed Church, Jersey City, on May 1, as organist. Mr. Williams, who is familiarly known as "Poppy," is as good natured, whole souled a man as one ever meets. He used to be the organist of this same church many years ago, and has been for a long time a writer on various musical papers.

Miss Ruth Thompson, the famous Brooklyn contralto, sang in Atlanta, Ga., April 5 and 6, and was enthusiastically received. The other performers at the same concerts were Mrs. Nellie Wilson Shir-Cliff, soprano; Douglas G. Miller, tenor; J. Henry Kaiser, baritone, and J. W. Bischoff, of Washington, D. C., the noted blind organist, who taught Miss Thompson to sing.

Orton Bradley is traveling with Plunket Greene on his tour of song recitals. It would be very difficult to find a better accompanist than Mr. Bradley. The first recital was at Detroit on April 6, and the tour will include Chicago, Kansas City, St. Joseph, Minneapolis, St. Paul, Milwaukee, Buffalo and other cities.

Miss Jennie Dutton, of New York, will be heard at the Auditorium Recital Hall, Chicago, on the evening of April 24, in a song recital of her own, on which occasion she will be accompanied by Orton Bradley. Her selections will be from the writings of Strange, Mozart, Dr. Arne, Wagner, Schumann, Paderewski, Schubert, Nevin, Mary Knight Wood and Massenet.

A musical and dramatic evening was greatly enjoyed at Chickering Hall April 10 by a large audience. The participants were the New York Ladies' Orchestra, conducted by Miss Emma R. Steiner; Miss Bertha Webb, violin; Mrs. Von den Hende, cello; "Judge" William B. Green, humorist; Kirk Towns, baritone; Miss Adelaide Westcott and Miss Glenn Raymond, readers, and Mrs. Frederic Dean, contralto.

Emilio Pizzi, the talented composer, expects to sail for Europe to-day on the City of New York. But he may be detained. His opera, "Gabriella," is soon to be produced in London, and the composer will conduct. Pizzi has recently written two dainty orchestral works which are dedicated to Anton Seidl. He intends to write an oratorio while in London, and may there bring out a comic opera which is finished. His sole publishers are Robert Cocks & Co., and he wants to be near them for awhile; hence his visit to London. He may not return to Gotham next fall, but he is American in spirit just the same, and will come back some time. His many friends and admirers here are sorry to part with him, and all wish him good luck abroad.

At her testimonial concert, April 27, at the Mendelssohn Glee Club Hall, Miss Alice Breen will be assisted by Miss

Dora Valesca Becker, violin; Mackenzie Gordon, tenor; George W. Fergusson, baritone; G. Waring Stebbins, organist, and Victor Harris, accompanist. Among the patrons are Mrs. Robert H. Robertson, Mrs. Clara Louise Kellogg-Strakosch, Mrs. E. C. Benedict, Mrs. Frank S. Hastings, Miss Emma Thursby, Mrs. Anson Phelps Stokes, Rev. Dr. Lyman Abbott, S. V. White and Robert Jaffray, Jr.

The South Street Presbyterian Church, Morristown, N. J., has selected a highly creditable bass in the person of Fred. Schilling, Jr. Mr. Schilling comes of a musical race and needs no introduction to my readers. As bass of St. Ignatius' for several years, and in his present position at the First Baptist Church—where he will be succeeded by his brother-in-law, W. E. Harper—he has made a first-class reputation as a reliable and agreeable church singer. His father's compositions are known wherever church music is sung; and Fred. Jr.'s wife, Mrs. Mina Schilling, is likewise a gifted musician, and will remain as soprano of the First Baptist Church. Their home is in Portchester, N. Y., where Mr. and Mrs. Harper reside also. That part of the country is becoming quite a musical settlement. Dr. and Mrs. Carl Martin live at Greenwich, Conn., the town next beyond; Mr. and Mrs. Richard Henry Warren are at Rye, and Mr. and Mrs. William Edward Mulligan at Larchmont Manor.

Miss Marie V. Parcells, the well-known contralto, will sail for Europe on April 25. She will be heard in many receptions and musicals in London, and expects to return to New York in September.

Mr. and Mrs. H. V. D. Black gave a most delightful musical at their home in East Sixty-sixth street on the evening of April 6. Among those who made the affair an artistic success were Miss Marguerite Hall, Miss Susie Strong, Miss Lillian Kent, Charles Adams Coombs, Dr. Melvin Davenport, Francis Fischer Powers, Miss Constance Speir, Barend von Gerbig, Miss Isabel McCall and a quartet from the Mendelssohn Glee Club. Mrs. Black was also heard in a number of songs, which showed her beautiful voice to advantage. Among the guests were Miss Ingersoll, Miss Susie Southwick, Frank Treat Southwick, Mr. and Mrs. Theodore J. Toedt and Mr. and Mrs. Gustav Schwab.

Miss Helen Hollister, of Springside, North Broadway, Yonkers, has accepted the position of solo contralto in Westminster Church, Elizabeth, N. J., at a salary of \$500. There was a large number of candidates and Miss Hollister is to be congratulated accordingly. She is a pupil of Francis Fischer Powers.

The Church Choral Society, through the beckoning wave of the baton of its able conductor, Richard Henry Warren, drew together goodly audiences last Wednesday afternoon and Thursday night, although the weather tried hard to put a damper upon the performances. The work of the society was up to its usual high standard. The works performed were Bach's "Magnificat" and Dvorák's new mass in D, op. 86.

Miss Helen Shawe will be the new contralto at the Epiphany Baptist Church. She is a pupil of Mrs. Anna La Grange, and her last public appearance was at the Crystal Palace, London, at one of August Manns' famous concerts. It is therefore self-evident that the church has captured a prize; but I can say that I have had the pleasure of hearing Miss Shawe, and that her voice is a pure contralto, rich, strong, telling and sympathetic. She has music in her soul, too, and shows that fact in her singing.

Since writing earlier in this column about Fred. Schilling, Jr., and the South street Presbyterian Church, Morristown, N. J., I have learned that the new quartet at that church has been completed by the selection of a Miss Snyder, soprano; Miss Laura Halsted Graves, contralto, and Harry B. Mook, tenor.

I am not informed as to Miss Snyder's full name, but I presume the lady is Miss Lily Leale Snyder, a pupil of George Sweet and a singer of much promise. As for Miss Graves and Harry Mook, they

are old friends to most of us. Miss Graves' last position was at the Church of the Covenant, and Mr. Mook leaves the First Baptist Church, following the example of Fred. Schilling, Jr. These four warblers ought to make an excellent quartet, and the new organist, Mr. Bassford, cannot but be tickled to death with them. Morristown people will now have something to go to church for besides the good that lies in sermons.

Miss Isabel McCall's second annual concert, tendered her by Francis Fischer Powers and his pupils, will take place next Tuesday morning, April 24, at 11 o'clock at Mr. Power's studio in Music Hall. The array of artists and the following program insure a most delicious musical treat. All our good singers and musicians know Miss McCall as being a most estimable lady and one of New York's most gifted accompanists. Following is the complete program:

German songs—

"Erlkönig"	Schubert
"Ich Grolle Nicht"	Schumann
"Endlich Soll mir Erblühen"	Glück
"Der Traum"	Mr. Francis Fischer Powers.

American songs—

"Twilight"	Nevin
"Serenade"	G. Colyn
"Kathaleena"	Gerrit Smith

Miss Alice Mandelick.

Irish and Scotch songs—

"My Snowy-Breasted Pearl"	Robinson
"My Love's an Arbutus"	Sanford
"Loch Lomond"	Old Scotch
"There's Nae Room for Twa"	Old Scotch
	Mr. Tom Karl

French songs—

"Vieille Chanson"	Bizet
"Dites-moi"	Nevin
"Avril"	Goring-Thomas

For the piano—

Romance	Schumann
Waltz	Chopin

Mr. Barend Van Gerbig.

Trios—

"Spring"	Gilchrist
"Faded Wreath"	Stevenson
Miss Hall, Miss Mandelick, Mr. Powers.	

English Songs—

"How do I love Thee"	M. V. White
"To Mary"	Händel
"Dance Song"	Sullivan
"Where the Bee Sucks"	Miss Hall.

For the piano, Rhapsodie No. 12..... Liszt

Mr. Van Gerbig.

Duets—

"Maying"	Henschel
Miss Hall and Mr. Powers.	
"Ah Leonora Il Guardo"	Donizetti
Miss Mandelick and Mr. Powers.	

"At Daybreak"..... Carmichael

Miss Hall and Mr. Karl.

Quartets—

"Of a' the Airts"	Old Scotch
"Calm be thy Slumbers"	Bishop

Miss Hall, Miss Mandelick, Mr. Karl, Mr. Powers.

At the piano, Miss Isabel McCall.

Richard W. Middleton will be the new organist at the Clason Avenue Presbyterian Church, Brooklyn, succeeding Charles Taylor Ives. Mr. Middleton was born and raised in Washington, D. C., and was organist of the Hennepin Avenue Methodist Church, Minneapolis, Minn., for five years. Ten years ago he spent a winter in Stuttgart, Germany, studying music. He studied organ with Dudley Buck and R. Huntington Woodman, and is a piano pupil of William Mason. Mr. Middleton possesses talent and ability of a high order and the Clason Avenue Church is very fortunate in securing him.

George M. Greene, the well-known vocal teacher, has been chosen choirmaster of the Adams Memorial Presbyterian Church, where he will discipline a choir of twelve carefully selected voices. His son, Myron Evans Greene, who is only sixteen years old and a pupil of R. Huntington

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Woodman, will play the organ at this church under his father's direction. This work will not interfere with George M. Greene's present position at the Eighteenth Street M. E. Church, but will be additional thereto. Mr. Greene studied the voice with Sbriglia, Shakespeare, Henschel, Vannini and other celebrated masters, which fact accounts for his great success as a teacher. Voice development is his specialty. Among his best known pupils are David G. Henderson, tenor; Laura H. Graves, contralto, who was under his instruction for three years; Dr. R. Melvin Davenport, baritone; Elbert L. Couch, bass; Adolph B. Rodenbeck, bass, and Miss Grace McKenney, the soprano of his present choir. His choir in Eighteenth street consists of thirty voices, and they do very fine work under his competent leadership. Mr. Greene is a growing man, and already stands high in the estimation of his fellow musicians.

Dr. Gerrit Smith gave an interesting free organ recital last Monday evening at the Holland Memorial Presbyterian Church, Philadelphia, of which Russell King Miller is the regular organist. There was a large and appreciative audience of music lovers.

Mrs. Ida Gray Scott and Miss Jane Rundquist are the new sopranos at the Temple B'nai Jeshurun, Madison avenue and Sixty-fifth street. The Temple has chosen well.

The soloists last Sunday evening at the Roseville Avenue Presbyterian Church, Newark, were Miss Marguerite Lemon, soprano, and Mrs. Antonia H. Sawyer, contralto. Next Sunday night Mrs. Ida Gray Scott and George W. Fergusson will be heard.

The new quartet at the First Reformed Episcopal Church, Dr. Sabine's, concerning which I wrote last week, has been completed by the selection of Robert Schreyvogel, tenor. For the amount paid this church has secured by far the best quartet in Gotham. Each singer is a superb soloist, and the four voices blend admirably. Mr. Schreyvogel has a pure, genuine tenor voice, and is a pupil of George Sweet. He is artistic in all his musical work, and is a tenor of whom any church might well be proud.

An Interesting Concert.

THE pupils of the New York School of Opera and Oratorio gave four acts of grand opera last Thursday evening in the theatre of the Manhattan Athletic Club. The general effect of the students' performance was highly satisfactory. The voices are excellent and the pupils have a good idea of dramatic expression. The stage settings and costumes were excellent, though the effect of the third and fourth sets was lost through bad lighting; with that single exception much credit is due the stage managers, Mrs. Anna W. Story and H. L. Winter. The distribution of parts was as follows:

<i>"LA TRAVIATA"—VERDI.</i>	
(Second Act.)	
Violetta.....	Miss Rena Atkinson
Annina.....	Miss Anna Holbrook
Alfredo.....	Mr. Ramiro Mazorra
Germont.....	Mr. Emilio de Gogorza
Guiseppe.....	Mr. Henry Seibert
Un Messo.....	Mr. Louis Alberti
<i>"MARTHA"—FLOTOW.</i>	
(Second Act.)	
Lady Henrietta.....	Mrs. J. F. Howell
Nancy.....	Miss Louis Cornu
Lionel.....	Mr. Fernando Michelena
Plunkett.....	Mr. A. Stewart Holt
<i>"MEFISTOFELE"—BOITO.</i>	
(Second Act.)	
Margherita.....	Miss Rena Atkinson
Marta.....	Miss Louis Cornu
Fausto.....	Mr. Ramiro Mazorra
Mefistofele.....	Mr. A. Stewart Holt
<i>"FAUST"—GOUNOD.</i>	
(Fourth Act.)	
Margherita.....	Miss Rena Atkinson
Siebel.....	Miss Maud Bliss
Fausto.....	Mr. Fernando Michelena
Valentino.....	Mr. Emilio de Gogorza
Mefisto.....	Mr. A. Stewart Holt
And chorus.	

Miss Atkinson was intrusted with three of the four principal rôles, and events proved the wisdom of the choice. She has admirable control over her voice, showed remarkable self-possession and displayed marked dramatic ability. She has a good stage presence and gives great promise. Miss Maud Bliss was a plump and pleasing "Siebel" and made much of a small part, though apparently hampered by the knowledge that she was wearing tights. Her work in the earlier part of the act was especially good, and she was given a flattering reception. Mr. Mazorra gave a careful piece of work as "Faust" and as "Alfredo" in "La Traviata." Mr. de Gogorza was ill at ease on his first appearance, but gave the death scene in "Faust" very effectively. Mr. Holt shows much versatility, though he makes a very conventional devil—but then few devils are original. The act from "Martha" was the least effective performance of the evening. Mrs. Cornu lacks the ease required in "Nancy," and Mrs. Howell was also lacking in ease. Mr. Fernando Michelena, a professional, lent valuable assistance and did some very effective work. The minor characters and the chorus were effective. The latter, though small, has a good volume of tone, and they grouped very effectively. Mr. Agramonte played the accompani-

ments, and to him great praise is due. Taken in all the performance was of a much higher standard than could be expected, and the pupils and Mr. Agramonte alike have cause for congratulation. The second performance takes place to-morrow evening.

Mrs. Ogden Crane.

MRS. OGDEN CRANE, who sang in St. James' Methodist Church for the last four years, has decided to give up church singing and to devote all her time to teaching. Mrs. Ogden Crane is one of the busiest singing teachers in New York, having 125 pupils. She directs also the Ogden Club in New York, and the Monday Night Musical Club in Bayonne, N. J.

The Ogden Musical Club, under Mrs. Ogden Crane's direction, will produce at Hardman Hall, on the evening of April 25, an operetta, "Coronation of the Rose," arranged from a cantata by F. Root. The following from the "Evening Journal," of Jersey City, will interest Mrs. Crane's many friends and admirers:

You can see as the train on the Jersey Central Railroad passes the East Forty-ninth Street, Bayonne Station, through a dense grove of cedar and other trees, a large wooden house, with a cupola towering above the tallest tree and facing New York Bay. The site is a fine one, and affords an extensive view. The bay and narrow, the East River Bridge, Bartholdi's goddess, and on summer nights the pyrotechnic displays at Coney Island are easily discernible. These pretty grounds were laid out and the stately mansion built years ago by a Mr. Gunther, a wealthy New Yorker, who lived there for a time, but finally returned to the metropolis. The place is now the home of Mrs. Ogden Crane, a lady, probably one of the best known in her profession in the United States. Mrs. Crane has been comparatively a short time a Bayonne resident, having moved there from New York but five years ago. Nevertheless she takes quite an interest in her new home and neighbors, and is extremely popular among her acquaintances.

Mrs. Crane's profession is that of a teacher of vocal music, and her principal studio is located in New York city, where, among her pupils, are representatives from nearly every State in the Union. She is thoroughly American, having been born in the City of Churches, and seems to take an ardent pride, strange to say, in the fact that she has never been across the Atlantic. All her musical tuition she acquired in New York city, where she began and finished her studies under the late Mr. Antonio Bariti, the step-brother and only teacher of the great prima donna, Adelina Patti. Mrs. Crane is what is technically known in the operatic world as a dramatic soprano, and is the possessor of a voice of much brilliancy and power. She is of a happy, genial disposition, and a finished hostess as well as a talented teacher. Her sociables, given at her New York studio, invariably mark the presence of many prominent social and professional people.

At present her pupil number, in private and class, over 125. Speaking of foreign teachers. Mrs. Crane said: "It is the purest nonsense the idea which prevails that in order to get a thorough musical education one must go abroad. The truth of the matter is that should many of those foreign professors come to this country, they could learn a great deal." During her time in Bayonne Mrs. Crane has done much in the interest of music. The Monday Night Musical Club, which numbers almost 100 voices, is the result of her untiring efforts. The club meets every Monday night at the house of the Pamrapo Athletic Club, where any person with a taste for vocal culture may visit and become affiliated with the organization. The New York pupils of Mrs. Crane will on April 25 produce the operetta by F. Root, "The Coronation of the Rose," at Hardman Hall, Fifth avenue and Nineteenth street. The madame is married and has one son, Harry Ogden, who is a musician of no mean ability. His principal forte is, however, the mandolin. Mr. Crane is a handsome, genial gentleman of about fifty, and is engaged in the brokerage business on Wall Street.

Rubinstein Club Concert.

THE third and last concert this season of the Rubinstein Club was given on last Thursday evening at the Madison Square Garden Concert Hall under the direction of W. R. Chapman, with its usual array of fair singers, decorated stage and large audience. For several years the club has yielded to the requests for the repetition of favorite numbers by making the last concert of the season a request program; therefore at this concert the subscribers and friends were treated to a program composed of selections which were sung some years ago. Among these, may be mentioned: "The Smiling Dawn," by Händel; "Heart Throbs," by Bendel; "Wind of Evening," by Anderson; "The Ave Maria," by Abt, and the principal work of the evening, "The Fisher Maidens," a cantata, by Henry Smart.

This work was admirably sung with a dash and spirit which proved that the singers enjoyed it. The cantata abounds in bright duets, trios and solos which were well sung by members of the club—and several soloists, new to the concert stage, were thus introduced. Conspicuous among these were Miss Anita Muldoon, Miss E. L. Leinbach, Miss Hilda Clark and Miss Kent. Miss Muldoon is an artist of great promise. She sings with an ease and finish and much expression. Her rendering of the "Little Lillian" solo was most effective. Miss Leinbach has a fine dramatic soprano, which was heard to great advantage in the solo "Follow Me" with chorus accompaniment. Miss Kent has a sweet and sympathetic contralto voice and sang the solo of the "Sea Maiden" with much finish and expression.

Miss Hilda Clark was heard in a trio with Misses Williams and Brady, and also sang at short notice the solo in the "Ave Maria," by Abt, which was assigned to Mrs. Stoddard Hollister, who was ill.

Miss Clark has a very sweet, pure soprano voice—light in

quality, but very beautiful. She sang well, her high notes being particularly good and well taken.

Miss Clark and Miss Kent will be the soloists in Mr. Chapman's new choir for the coming year.

The club is fortunate in having so many good soloists among its members—the incidental solo work is always well done—and Mr. Chapman may well be proud of the material which he commands. He does so with an ability which gives excellent effect. The shading and decision of attack were remarkably good throughout the program, and at times it seemed as if only a quartet was singing—not a chorus of seventy-five. The club was judicious in the selection of soloists. Campanari, who came from Chicago to sing at this concert, was in excellent voice and sang delightfully the prologue from "Pagliacci," by Leoncavallo, and the aria from "Traviata," responding to an encore by the "Toreador Song," from "Carmen." Mr. Anton Hegner played most daintily some charming solos on his violoncello. The concert closed with the bright number, "Comin' thro' the Rye," so cleverly arranged by F. W. Root, of Chicago, and everybody went home enthusiastic over the last concert of the season of the Rubinstein Club.

Mr. Brady's Recital.

A very bad night, but still a very good sized audience was the fate and fame of the seventh of the series of eight piano recitals of the Virgil Piano School on last Wednesday evening at Steinway Hall. Mr. John Brady was the pianist and Mr. Robert Kerr Colville the vocalist.

Not even the most generous minded listener would believe that a touch so delicate and musical as Mr. Brady's had actually been acquired on that, in the opinion of some, "touch killer," the Virgil Practice Clavier. The seven recitals already given by students of the Virgil method have certainly demonstrated two important facts: First, that the use of the clavier does not give a dry, hard, unmusical touch. The last recital, more than any of the preceding ones, if possible, substantiates this. Mr. Brady's touch is anything but hard and unmusical. In fact a little more of the harsh element at times would have lent an enjoyable coloring to his playing.

The second fact demonstrated by these recitals is that music can be learned and practiced on the clavier and then rendered on the piano with finished music effect. This last recital furnishes particularly striking proof of this. Mr. Brady is not a bravura player, and fortunately none of his numbers demanded great force, all of which were rendered in a remarkably finished and musical style.

Mr. Colville has a powerful bass baritone voice of excellent quality, which he seems to have under good control. His singing was much enjoyed.

The following program was given:

Andante (Sonata Pastorale).....	Beethoven
"Whims".....	Schumann
"Butterflies".....	Grieg
"Novelette".....	Schumann
Mr. Brady.	
"Vi Ravviso ('La Sonambula').....	Bellini
Mr. Colville.	
"Springtime".....	Grieg
Mazurka, op. 24, No. 2; op. 68, No. 1....	Moszkowski
Impromptu, op. 51.....	Chopin
Mr. Brady.	
"Infelice" ("Ernani").....	Verdi
Mr. Colville.	
"Soirée de Vienna".....	Schubert-Liszt
Dedication".....	Schumann-Liszt
Mr. Brady.	

Campanini.—Italo Campanini and his wife left for Europe last Wednesday on the Berlin.

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BOSTON, Mass., April 15, 1894.

"TABASCO," a burlesque opera, text by R. A. Barnet, music by G. W. Chadwick, was given at the Boston Museum for the first time in this city by professionals the 9th. I believe that a few days before the operetta was sung in Norwich, Conn., according to a common custom of experiment. The company was under the musical direction of Mr. Paul Steindorff, and the cast was as follows:

Hot-Hed-Ham-Pasha,	Walter Allen
Marco,	Joe F. Sheehan
Ben-Hid-Den,	Otis Harlan
Robusto Hawkins,	R. E. Bell
Exhausted Leander,	Edgar Smith
Fatima,	Miss Catharine Linyard
Lola,	Miss Elvia Crox
Has-Been-A,	Miss Rose Cooke
François,	Thomas Q. Seabrooke

Slight changes have been made in the operetta since its first performance by the Cadets at the Tremont Theatre in January last. The tramps who bring the tabasco which saves the cook's life are introduced earlier and they play a more important part. The business with the clock in the last act, which was taken apparently from "The Merry Monarch," has been curtailed and much improved. But, as a whole, the libretto is weak and the dialogue is dull. Mr. Chadwick's music and the combined efforts of the comedians, real and alleged, could not prevent the second act last Monday night from being a burden to the flesh and the spirit.

Mr. Chadwick wrote three ballet numbers for the present version, but he told me only one of them was played. The afternoon of the performance I received the following characteristic note from him:

"If you go to 'Tabasco' to-night you will hear a song in the first act called 'Drum Major Jimmy' and also a rotten tune for 'Lola.' I did not write these gems, and I warn you that if you give me credit for them your doom is sealed, and you might as well order your epitaph. 'Nevertheless Miss Lola will now sing, &c.'

The performance of Mr. Chadwick's music by men and women singers only strengthened the favorable impressions of last January. The operetta is now drawing audiences of good size, and I have no doubt that when the lines are fated and a little more variety business is introduced the piece will please on the road.

Some have asked whether the manufacturers and proprietors of "Tabasco" have acknowledged in any substantial manner the labors of Messrs. Barnet and Chadwick. I cannot answer this question; but I hear that the title of the next operetta will be the "Battle of the Sarsaparillas."

Mr. Seabrooke has made much out of the part of "François." His entrance is irresistibly funny. Mr. Harlan and Miss Cooke are excellent, and Mr. Sheehan promises, with more experience, to be a valuable man in operetta. Miss Crox and Mr. Allen do not improve their opportunities and their fun making is weary work. Miss Linyard sings with acidulous accuracy.

* * *

Mr. C. L. Staats, assisted by Miss Marcella Lindh and Messrs. Faletti and Schroeder, gave a recital in Bumstead Hall the 10th. The program was as follows:

Serenade, op. 94.....Emil Hartmann
For clarinet, violoncello and piano.
(First time in America.)

Idylle,
Romance,
Rondo, finale.
Aria, mad scene from "Hamlet".....Ambroise Thomas

Three intermezzi, op. 18.....C. Villiers Stanford
For piano and clarinet.
(First time in America.)

Andante expressivo,
Allegro agitato,
Allegretto scherzando.
Songs—

"Das Heimliche Lied," op. 108, No. 5.....Spohr
"Alpenlied," op. 107.....A. Speth
With clarinet obligato.
(First performances in America.)

Trio, B flat major, op. 11.....Beethoven

Mr. Staats is a clarinetist who has studied faithfully and to much advantage. He has an agreeable tone, a good technic, and his phrasing is almost always that of a musician. Last Tuesday his intonation was not always impeccable, but you know the natural disadvantages under which

a player of wind instruments suffers from changes of temperature, and allowance may easily be made.

The "Serenade" by Hartmann is not of marked musical interest or musical worth, although the romance is not without conscious prettiness. The music is without particular flavor, and it left no impression. Nor do I care for the pieces by Dr. or Prof. Villiers Stanford. He seemed to say to himself when he wrote them, "I must be light, I must be gay, I must be popular, and yet preserve throughout my dignity." There are not so many masterpieces written for the combination of clarinet and piano that the player of the former can afford to overlook the intermezzi, which are eminently respectable and, in a word, academic. Now, the clarinet tone is thought by some to be yellow, others claim that it is purple; and a great man once compared it to the voice of a loved woman; but Stanford thought on no one of these things when he wrote his op. 18; or if he thought, he stifled his imagination lest it might alarm the orthodox. The trio by Beethoven, which was played finely, was a relief; not simply because it was a piece by Beethoven, but because it was a musical and interesting piece by Beethoven.

Miss Lindh gave the audience much legitimate pleasure. Her voice is agreeable, sympathetic, full of color, and yet she is a bravura singer of pleasing accuracy and more than ordinary agility. She was applauded heartily and deservedly.

* * *

Two performances of opera in German were given last week at the Boston Theatre for the benefit of the Boston Home for Incurables by a company of singers and the New York Symphony Orchestra under the direction of Mr. Walter Damrosch. The "Walküre" was given Wednesday afternoon, the 11th, with this cast:

Brünnhilde.....	Amalia Materna
Sieglinde.....	Selma Koert-Kronold
Fricka.....	Sigrid Wolf
Sigmund.....	Anton Schott
Wotan.....	Emil Fischer
Hunding.....	Conrad Behrens

The "Götterdämmerung" was given Thursday afternoon, the 12th, with the following cast:

Brünnhilde.....	Amalia Materna
Siegfried.....	Anton Schott
Gunther.....	Emil Steger
Hagen.....	Emil Fischer
Gutrune.....	Selma Koert-Kronold
Woglinde.....	Marcella Lindh
Wellgunde.....	Selma Koert-Kronold
Flosshilde.....	Marie Maurer

Although these performances were necessarily inadequate in certain respects, thus, for instance, the scenic accessories were of the simplest nature—they gave great delight to many people, not only to the victims of Wagneritis, but to lovers of opera who recognize the genius of Wagner and enjoy large portions of his colossal work, as they enjoy "Carmen," "The Marriage of Figaro," "The Barber of Seville," "Aida," "Othello" and other operas, ancient and modern. Materna was in excellent voice and sang with her accustomed vigor and understanding. Mrs. Koert-Kronold had happy moments and Miss Sigrid Wolf made a good impression. The most beautiful and entrancing trio of the "Rhine Maidens" in the "Götterdämmerung" was sung unusually well, and although the orchestra was often too much in evidence, it was often very effective. Mr. Damrosch conducted with solemn zeal.

I do not deny that there was much false intonation and crudeness in action on the part of some, but there were many opportunities for sane and complete enjoyment.

The victim of Wagneritis was boisterously happy. He glared at the unfortunate man who said "opera" for "music-drama." He was o'ermastered by the occasional sight of people on the stage who said nothing and did nothing.

ing for ten minutes at a time, while the orchestra was gathering industriously leading motives.

This victim of a painful disease is unable to discriminate in the case of Wagner as in the case of Bach, Mozart, Beethoven, Schumann, Brahms, Verdi. Because there are glorious passages in the works of Wagner, therefore he says all passages in Wagner are glorious. Because Wagner was a man of undoubted genius, with a rare orchestral imagination and a supreme mastery of orchestral expression, therefore, says the victim, he is the one, the greatest, the only writer of operas. There is no absurdity, no flaw, no boredom in his works. He that cannot agree with the victim is a Philistine, a pariah; his name is Anathema Maranatha.

The victim of acute Wagneritis pardons the false intonation that at times distresses the Philistine; perhaps because it gives a rougher edge to passionate passages that threw him into frenzy, or perhaps because the victim is descended from the early Assyrians, who had a passion for ear shattering music. As seen to-day in bas relief Assyrian women pinched their throats with their hands that the tones might be shriller.

I understand that the expenses were so heavy that the projectors of the beneficiary scheme are out of pocket. The floor of the theatre was well filled, but in the galleries were many vacant seats.

* * *

Mendelssohn's overture and incidental music to "Midsummer-Night's Dream" formed the program of the twenty-second Symphony concert. Mr. George Riddle read portions of the text with elocutionary skill. Valuable assistance was given by Mrs. Marie B. Smith, Miss Whitier and a female chorus from the Cecilia. It was a smooth performance.

The program of the concert next Saturday will include Brahms' Fourth symphony. Paine's "Edipus" prelude and Beethoven's "King Stephan" overture. Miss Trebelli will sing airs by Mozart and Massenet.

* * *

Mr. Ethelbert Nevin is back from Algiers, refreshed in mind and body. Assisted by Miss Little, he will give a recital in Steinert Hall, the 24th.

Mr. H. W. Parker is at work on a suite for violin and piano.

PHILIP HALE.

Gounod's Successor.—The French Academy of Fine Arts will decide April 28 who is to fill Gounod's chair in section of music.

A Serene Composer.—Grand Duke Ernst Ludwig of Hesse had the pleasure of hearing the Wiesbaden concert goers applaud his "Erinnerung an Ilinskoe."

The Encore Question.—A London journalist remarks that he was recently informed by a highly popular soprano that encores were often most useful—if only because they kept the musical critics in their places throughout the evening. They have no such effect in America; indeed, they rather tend to the opposite effect, by making concerts so long that the critics leave in disgust and write in a much less amiable frame of mind than they would have done otherwise. One of the few commendable and delightful things about the late Patti Concert Company was the habit of omitting a number of the printed program in return for every encore exacted by the audience. Were this done always, those who came to hear the program would soon kiss down the covetous encore fiends. Another good plan would be for the critics to boycott encores—that is, never to mention them. Then artists would be much less eager to give them. Besides (*entre nous*), the critics would never have to ask questions of their professional friends.

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Master Zadora's Concert.—Master Michael Zadora, a ten year old pianist, was heard in concert at Fifth Avenue Hall last Wednesday. This was the program:

Concerto, D minor (first movement, with accompaniment of a string quartet). Mozart

Master Zadora.

Berceuse. Godard

Vito. Popper

Mr. W. Kaufmann.

Aria from "Linda di Chamounix". Donizetti

Miss L. Robbins.

Introduction and Andante Religioso (for violin, 'cello, piano and organ). T. d'Ernesti

Miss Ch. Samuel, Messrs. Kaufmann, d'Ernesti and Rehm.

Rondo Brilliant, for piano. C. M. Weber

Master Zadora.

Ballad, "Till the Stars Are Dim". Clarence Lucas

Miss Leona Robbins.

Andante from concerto. Mendelssohn

Mazurka. Wieniawski

Miss Ch. Samuel.

Papillon. E. Grieg

Allemande. E d'Albert

Master Zadora.

Master Zadora, for a child of his years, gave a surprisingly good performance; he has good technical training, and had evidently been carefully schooled in the numbers played, and he gave careful attention to phrasing. Miss Robbins has a soprano of excellent quality, and her numbers were given with excellent method and finish. Mr. Kaufmann's 'cello solos also gave much pleasure. He has a large tone, and played with much expression.

An Elmira Event.—The pupils of Miss Alice J. Roberts, of Elmira, N. Y., were heard in this program on Tuesday afternoon of last week, Mrs. R. H. Thurston assisting:

Etude, A flat major. Wollenhaupt

Miss Myrtle Smith.

Cradle Song. Van Laer

Miss Clare Howes.

Polonaise brillante. Merkel

Miss Mabel Blampied.

Song Without Words'. Hozel

Miss Helen Dow.

Norwegian Bridal Procession. Grieg

Miss Ione Slocum.

Beat Upon Mine, Little Heart. Nevin

Mrs. Thurston.

A Shepherd's Tale. Nevin

Minuet. Holländer

Miss Sabra Anna Soper.

Polonaise, A flat major. Moszkowski

Miss Evelyn Howes.

Love Song. Nevin

Callirhoe. Chamainade

Miss Mary Carrier.

Mazurka, G minor. Saint-Saëns

Miss Cassie Sterling.

Liebestraum, No. 3. Liszt

Miss Fannie Eleanor Long.

Regatta Venezia. Liszt

Mrs. Shaut.

The Robin. Neidlinger

Dutch Dolls. Ostelere

Mrs. Thurston.

Lorely. Seeling

Miss Alice Jennings Barker.

The Chase. Rheinberger

Miss Edna Mixer.

Scherzo. Moszkowski

Miss Jennie Cramer.

At Montreal.—The Mendelssohn Choir, of Montreal, gave a concert on Tuesday evening of last week with great success. Ben Davies and Josef Slivinski were the soloists, both meeting with an enthusiastic reception.

Miss Ferrer's Concert.—Miss Eugenie M. Ferrer, pianist, will give a recital at the Hotel Brunswick on April 26. She will have the assistance of Adele Laeis Baldwin, contralto; Eleanor Beebe Cleaver, mezzo soprano; Alex. Sandini, tenor; Emil Gramm, violinist.

Dora Becker.—Dora Valesca Becker, the talented violinist, will be heard at Madison Square Concert Hall on the 30th inst. Anton Seidl and his orchestra and Conrad Behrens will assist.

Herman Brinkman in Jail.—Buffalo, April 13—Mr. Herman Brinkman of New York, who plays the clarinet in the orchestra which Patti takes about the country with her, is in jail here at the instance of Miss Emma Stollmeyer, twenty-two years of age, of West Ferry street. An engagement to marry, according to the claim of the young lady and her parents, was entered into between Brinkman and Miss Emma and, in the language of the young lady's complaint, "he refused to perform his contract to marry, refused to give any reason for so refusing, and refused to advance any grounds or excuses for justifying such re-

fusal." The young lady sues for \$10,000 damages, and the case is set down for trial at the present session of the Supreme Court. Brinkman came on here yesterday to defend the action, and Miss Stollmeyer got a warrant for his arrest under civil process. He was held in the sum of \$1,500 to await the trial, and has not yet succeeded in furnishing the bail.—"Sun."

A Cincinnati Chorus.—The chorus of the Cincinnati Conservatory of Music gave an interesting concert in Scottish Rite Hall on Tuesday evening of last week under the direction of Mr. Frederic Schaler Evans.

"Homewards" Rheinberger

"The Water Nymph" Rubinstein

"The Crimson Glow of Sunset" Nevin

"Dearest, Awake" Storch

"The Complaint" Arranged by Theodor Bohm

"The Orphan" Reinecke

"The Fair Maiden" Haydn

"The Indian Maid" Faning

"The Miller's Wooing" Gounod

Waltz Song, "Romeo and Juliet" Gounod

"Silent at Night" Bohm

"The Sailors of Kermor" Saint-Saëns

"Chorus of Angels" from "The Enchanted Swans" Reinecke

"Praise of Spring" Reinecke

"The Marvelous Work" from "The Creation" Haydn

"Unfold Ye Portals," from "The Redemption" Gounod

Songs—

"Liebesbotschaft" Schubert

"Der Tod und das Mädchen" Schubert

"Gretchen am Spinnrade" Schubert

"Rastlose Liebe" Schubert

Violin solo—

Légende. Wieniawski

Mazurka. Wieniawski

Songs—

"A July Lullaby" Chadwick

"I Love and the World is Mine" Clayton John

"When Fairy Land was Young" Somervell

"Si j'étais Jardinier" Chamainade

"Ho Messo Nuove Corde" Gounod

Violin solo, chaconne for violin alone. Bach

Ave Maria, with violin obligato. Gounod

Master Arthur Hochmann.—Master Arthur Hochmann, a little pupil of Scharwenka, was heard in concert at Madison Square Concert Hall on Tuesday evening of last week, playing Mozart's D minor concerto and some solo numbers. He was assisted by Miss Catharine Wadsworth and the Metropolitan Amateur Orchestra.

Yale University Concert.—The ninth of the Yale University chamber concerts will be given to-day when some ancient instruments from the Steinert collection will be used.

This will be the program:

Andante con espressione from sonata in C (No. 21, Peters' edition), for clavichord. Haydn

Mr. M. Steinert.

Andante, allegro, adagio and allegretto moderato from sonata in A major, for violin and harpsichord. Händel

Mr. Albert Steinert, violin; Mr. Henry L. Steinert, harpsichord.

Trio in G major, for piano, violin and violoncello. Mozart

The grand piano used for this trio was built by Johann Andreas Stein in 1790.

(Since the tone color of the viola da gamba bears a closer relationship to that of the violin, than to that of the violoncello, whose predecessor it is, that part is played this evening upon a viola da gamba.)

Mr. Henry L. Steinert, piano; Mr. Albert Steinert, violin; Mr. Morris Steinert, viola da gamba.

Denver Recitals.—Mr. Carlos Sobrino has recently finished a most successful series of five piano recitals at Unity Church, Denver, in which he was assisted by Mrs. Sobrino. The programs were admirably constructed.

A Mozart Recital.—The pupils of the Erie (Pa.) Conservatory of Music recently gave a recital at Colby Hall, with a program devoted to the compositions of Mozart.

Sherwood Going to the Pacific.—About the middle of next month Wm. H. Sherwood, the gifted pianist, will leave Chicago for an extended concert tour to California and the Pacific States. He will play the Mason & Hamlin grand piano.

Inviting the President.—A delegation representing the National Organization of German Singing Societies, of which Richard Katzenmayer was spokesman, visited Washington, and called at the White House last week and presented a handsome memorial to the President inviting him to attend the National Saengerfest in New York on June 22. The President thanked the committee, and told them he would be glad to accept if he found it possible, but he was not able to say positively at present whether he would be able to leave Washington in June. He promised to give a definite answer subsequently.

Mulligan's Recital.—Mr. William E. Mulligan will give an organ recital to-morrow evening in the Mendelssohn Gleeson Club Hall.

Musical Art Society.—At the second and last concert of the Musical Art Society, which will be given on Saturday evening at Music Hall, Mr. Ben Davies, tenor, will be the soloist, and will sing the great aria "Deeper and Deeper Still," from Händel's "Jephtha;" the old musical setting of

Ben Johnson's "Drink to Me Only With Thine Eyes," and the old English ballads, "I Attempt from Love's Sickness to Fly" and "Sigh No More, Ladies."

Heinrich Buys "Gabriella."—The American rights in "Gabriella," the one act opera written for Adelina Patti by Messrs. Byrne and Pizzi, have been bought by Mr. Gustav Hinrichs. The opera will be produced at the Philadelphia Academy of Music on July 30 by Mrs. Koert Kronold, Miss Katharine Fleming, Mr. Albert Guille, Mr. Del Puente and Mr. Viviani.

French Chamber Music.—Two very interesting chamber music invitation concerts were given last week in Chamber Music Hall by Henri Marteau, violinist; Anton Hegner, cellist, and Aimé Lachaume, pianist. On Tuesday afternoon these young artists played a Saint-Saëns trio and a sonata for piano and cello. The novelty was a sonata for violin and piano by César Franck, a composer who was singularly misunderstood during his lifetime, although he was far ahead of his contemporaries in boldness of execution and richness of thematic invention. The sonata in question is novel as to form, but throbs with a passionate musical life and harmonically is very interesting. At the séance Friday afternoon Saint-Saëns was represented by his piano quartet and a trio, op. 92. A quartet by Gabriel Fauré was also on the program. French chamber music is an exploited field for us. The third concert was to have taken place yesterday afternoon.

The German Musical Festival.—The National Saengerfest, which is to be held in the Madison Square Garden in June, promises to surpass all previous efforts in vocal and instrumental music. It is the first time in twenty-five years that a musical celebration of such magnitude has been attempted. It is estimated that at least 10,000 voices will be lifted up in song during the four days of the Saengerfest.

The Saengerfest will begin on June 22, and continue until June 26. James W. Morrisey, who managed the Imperial German Band and the Adelina Patti musical festival, has been by a unanimous vote chosen manager for the occasion. In order to give it a cosmopolitan character, over 100 prominent citizens will act as patrons.

A meeting was held Saturday night in Terrace Garden, Fifty-eighth street, near Third avenue, and the following committee was selected to carry an invitation to President Cleveland and Mrs. Cleveland: Richard Adams, president of the Liederkrantz; Dr. Joseph H. Senner, commissioner of immigration; Charles G. F. Wahle, Jr., commissioner of city accounts, and R. Katzenmayer, president of the Saengerfest. The committee started for Washington last night on the midnight train. It is to meet the President by appointment at 1 o'clock this afternoon.

The card of invitation the committee carries is inclosed in a beautiful case lined with China silk. The first page contains the coat of arms of the State of New York, and the invitation to the President to attend the "seventeenth national musical reception of the United German Singers of the Northeastern States, which will take place in the city of New York." On the second page is a greeting to the President, and expressions of loyalty from the Saengerbund.

There will be eight different committees to conduct the celebration. The New York organization comprises thirty-five societies, numbering 2,000 active singers. The Northeastern Saengerbund extends as far West as the Ohio River, and has a representation of 10,000 members, who are expected to take part in the festival. Rehearsals are now in progress in all the large cities within the district covered by the organization.

The committee which will conduct the Saengerfest is composed of William Steinway, Richard Kalzenmayer, Dr. Joseph H. Senner, William Terhopenpel, Jacob Dieter, Felix Schwarzhild, Theodore Hertwig, Edward Paetz, John P. Wendolph and E. W. Redeke.

Patti's Promise.—The other day when Patti sailed away from these shores, one of the ballet girls of the Abbey & Grau Grand Opera Company wept bitter tears. It was the departure of a ring which Mrs. Patti carried away on her finger, rather than Patti herself, which produced the tears.

It was a thin gold ring of rather peculiar design. When Mrs. Patti gave her first concert here last November the ballet girl came behind the scenes to call on one of the singers. While she was standing in the wings Patti noticed the ring on the girl's finger.

With an exclamation of delight, she ran up to the girl and asked permission to look at the ring. The girl handed it to the diva and she slipped it on her finger. Patti went into ecstasies over it at once.

"My dear," she exclaimed, "you must let me keep this ring. I will pay you well for it. I feel, in fact I know, that it will bring me good luck."

In vain the girl assured her that it was her betrothal ring, and that she could not part with it. Patti was obstinate.

"I tell you what I'll do, my dear," she exclaimed. "Let me keep this ring and I will send you one set with the finest diamonds that money can buy." The temptation was too great to be resisted. The girl agreed to accept the diamonds as recompense. Patti took her address and

promised to forward the ring without delay. Months went by, and neither word nor jewels came from the diva. The ballet girl told her story to the stage manager, and he advised her to write to Patti at once. She wrote three times, but received no answer.

Finally, when Patti was last in town, the girl called on her again and demanded her own ring. Patti, who was still wearing it, promised faithfully that the diamond ring should reach her within two days. The day before Patti sailed the ballet girl, who was then in Chicago, received a small box by mail. She tore it open eagerly. In the box lay one of those little oxidized silver rings which can be bought at any of the dry goods shops for 75 cents.—“Evening Sun.”

Some Dates Next Season.—The Rubinstein Club will give three concerts at the Madison Square Garden Concert Hall next season, on Thursday evenings: December 6, 1894; February 21, 1895; April 18, 1895. The Apollo Club will give three concerts in the same hall on Tuesday evenings: December 11, 1894; February 12, 1895; April 23, 1895. If other societies will note these dates in making their engagements it will save the trouble sometimes caused to associate members by so many society concerts coming on the same evening.

Third Arion Concert.—The third concert of the Arion Society was given at the club house on Park avenue. Miss Lillian Blauvelt, Wm. H. Rieger and Dr. Carl Duft were the soloists. This was the interesting program given under Mr. Frank Van der Stucken:

Vorspiel, “Der Rubin (neu).....	E. d’Albert
Orchestra.	
Hymne, “Herr, unser Gott” (zum ersten Mal).....	F. Schubert
Soli, Männerchor und Orchester.	
Arie aus der oper “Hamlet”.....	A. Thomas
Miss Lillian Blauvelt.	
“Die Auswanderer”.....	F. Gevaert
Männerchor a capella.	
Sinfonische Dichtung “Sárka” (neu).....	B. Smetana
Orchester.	
Volkslied, “Klage”.....	F. Glueck
Männerchor a capella.	
Duet aus der oper “Lakmé”.....	J. Delibes
Miss L. Blauvelt und Mr. Wm. Rieger.	
“Der Pilot” (neu).....	Max Spicker
Mr. Carl Duft, Männerchor und Orchester.	
“Zwei Frühlingslieder”.....	F. Van der Stucken
Miss L. Blauvelt.	
“American Plantation Dances” (neu).....	M. Arnold
Orchester.	
“Bundes-Hymne”.....	P. Van der Stucken
Mr. Carl Duft, Männerchor und Orchester.	

Eugenie Pappenheim’s Pupils.—Miss Eugenie Pappenheim’s pupils will be heard in concert at Chickering Hall to-morrow evening, when good work can be expected of the pupils of this excellent instructor.

Fourth Spiering Concert.—The fourth concert of the Spiering String Quartet, of Chicago, will take place the evening of April 24, at Kimball Hall, in that city. The program consists of a quartet in A major, composed by Mr. Adolf Wiedig, the second violinist of the quartet, which will be the first time this composition has been heard in public. The second number will consist of a serenade by Beethoven, for flute, violin and viola, the part for flute being taken by Mr. Vigo Andersen. The third number will be the B flat major quartet by Mozart.

Chicago Conservatory Concert.—A concert was given the evening of April 10 at the Auditorium Recital Hall, in Chicago, by the advanced pupils of the Chicago Conservatory. Miss Anna Groff, Miss Isabella Underwood, Miss Olga Krohmer, Mrs. B. Bollman, Miss Caroline Wade, Miss Sarah Truax, Miss Magdalene Bonnelle, Mrs. Jennie Hays, Miss Rose Snyder and Miss Bessie Mayham, all singers and pupils of Mrs. Dove Boetti, took part in the entertainment.

The piano selections were given by Miss Cornelia Dismukes, Miss Gertrude C. Peterson, Miss Mildred G. Morris and Miss Ellen Louise Clayton. The pupil who gave the most evidence of talent was Miss Rose Snyder, who in addition to her musical ability has a magnificent stage presence. Should she continue with her studies, she is likely to be heard from in the future. She was encored again and again.

Amateurs’ Charity Concerts.—The tenth charity concert of the Amateur Musical Club, of Chicago, commonly known there as the Lady Amateurs, was given at Central Music Hall one week ago this evening. Besides those members of the club who took part in the entertainment, the club was assisted by Mr. George Ellsworth Holmes, Mr. W. Unger, Mr. A. Junker, Mr. William L. Tomlins and Mrs. Hess-Burr. The beneficiaries of the entertainment were The Chicago Hospital for Women and Children and the Scholarship Fund of the Amateur Musical Club. It was quite a success socially.

Stankowitch and Virgil.—The eighth and last piano recital of the course given by the Virgil Piano School will occur at Steinway Hall next Wednesday evening, April 25. The artist of the occasion is Mr. Anthony Stankowitch, formerly of Philadelphia, now of this city. To many professional and musical people Mr. Stankowitch needs no introduction. He appears in this, his first recital in this city, under the auspices of the institution named by invitation, and out of compliment to it, having for more than a year past,

under Mr. Virgil’s personal instruction in technic, given his entire attention to the Virgil method. From June last he devoted three months to practice on the clavier, making no use whatever of the piano during that period, “resulting”—in his own words—in increased physical endurance and nerve and muscular control, greater freedom and precision of action and improved technical facility in every way.” This will be his first recital since adopting the clavier method, which will be listened to with much interest to see whether to the listener the improvements he feels conscious of really show in his playing.

The “Stabat Mater” at Louisville.—Rossini’s “Stabat Mater” was given by the Oratorio Choir at Louisville, Ky., last Friday evening under the direction of George B. Selby.

How They Sang It.—The choir was singing a new arrangement of the beautiful anthem, “Consider the lilies.” The pure, sweet voice of the soprano rose clearly and distinctly in the solo:

They to-i-oil not,
They toil not,
They toil not,
Ny-y-y-ther do they spin.

She paused, and the tenor took up the strain:

Nee-ee-ee-ther do they spin,
They to-i-oil not,
They toil not,
They toil not,
Nee-ee-ee-ther do they spin.

The tenor ceased, and the basso, a solemn, red haired young man, with a somewhat wordly looking eye and a voice like a fog horn, broke in:

Nay-ay-ay-ayther do they spin.
They to-i-oil not,
They toil not,
They toil not,
Nay-ay-ay-ayther do they spin.

Then the voice of the three were lifted up in semi-chorus:

Nay-y-y-ther
Nee-ee-ee-ther
Nay-ay-ay-ayther
do they spin.
They to-i-oil not,
They toil not,
They toil not,
Nay-y-y-ther
Nee-ee-ee-ther
Nay-ay-ay-ayther
do they spin.

“Brethren,” said the gray haired, old-fashioned pastor, when the choir had finished, “we will begin the service of the morning by singing the familiar hymn, ‘And am I yet alive?’”—Chicago Tribune.”

Springfield May Festival.—The sixth annual festival at Springfield, Mass., takes place May 2, 3 and 4, with two afternoon concerts. The soloists will be: Sopranos, Mrs. Emma Eames, Miss Antoinette Trebelli and Miss Emma Juch; contraltos, Mrs. Clara Poole-King, Mrs. Carl Alves; tenors, Mr. Ben Davies, Mr. W. H. Rieger, Dr. F. A. Mandeville; baritone, Mr. Max Heinrich; bass, Mr. E. F. Bushnell; pianist, Vladimir de Pachmann.

The chorus consists of 275 selected voices and an orchestra of forty-two will assist. George W. Chadwick is the conductor and E. Mollenhauer is assistant.

The principal works to be performed are:

“Hora Novissima”.....	H. W. Parker
“The Messiah”.....	Händel
“Lovely Rosabelle”.....	G. W. Chadwick
“The Night”.....	Rheinberger
“Inflammatus”.....	Rossini
“Symphony (A minor)”.....	Mendelssohn
Suite, op. 42.....	MacDowell
Slavish Dances.....	Dvorák
Concerto (F minor).	Chopin
Overtures—	
“Anacreon”.....	Cherubini
“Euryanthe”.....	Weber

Theodore Salmon.—Mr. Theodore Salmon, the pianist, has accepted a very flattering offer to locate in Salt Lake City next season, when he will give recitals and also give instruction to advanced pupils. Mr. Salmon is accompanied by his mother and Miss Lillian Smith, his niece, herself an able pianist who will assist him in his concert work.

Zippora Monteith.—Miss Monteith is fast coming to the front and her manager has booked the following dates for her: April 21, Brunswick Hotel, New York; April 24, Westerley, R. I.; May 10, Harlem; May 15, Plainfield, N. J., May 16, Bloomfield, N. J., &c. On May 1 she removes to a more commodious studio at 17 East Sixteenth street, where she will receive a limited number of pupils. Her excellent singing guarantees a pure method for the perfect production of the voice.

A Canadian Music Festival.—The fourth annual festival of the Sherbrooke (P. Q.) Choral Society took place on Tuesday, Wednesday and Thursday of last week. The principle soloists were Mrs. Jennie Patrick Walker, of Boston, soprano; Miss Katherine M. Ricker, of Portland, contralto; Mr. James H. Ricketson, of Boston, tenor; Dr. Carl Martin, of New York, basso. The orchestra numbered twelve pieces and the chorus ninety. They were under the direction of M. E. F. Waterhouse. There were two afternoon and three evening concerts given, and the programs

included Gounod’s “Messe Solennelle,” “Judas Macca-beus” and “The Crusaders,” as well as attractive miscellaneous programs.

Sousa Dates.—Below is given the route list of the Sousa Band up to its five weeks’ engagement in this city in May and June. The band is now at the California Midwinter Exposition, and is duplicating the successes attained at Chicago and at Manhattan Beach.

Friday, April 20, evening, McDonough Theatre, Oakland, Cal.
Sunday, April 22, closing five weeks’ engagement at San Francisco.
Monday, April 23, matinée, Grand Opera House, Pasadena, Cal.; evening, Hazard Pavilion, Los Angeles, Cal.

Tuesday, April 24, matinée, Loring Opera House, Riverside, Cal.; evening, Grand Opera House, San Bernardino, Cal.

Wednesday, April 25, evening, Fisher Opera House, San Diego, Cal.

Thursday, April 26, matinée and evening, Hazard Pavilion, Los Angeles, Cal.

Friday, April 27, evening, Barton Opera House, Fresno, Cal.

Saturday, April 28, matinée and evening, Pavilion, Stockton, Cal.

Sunday, April 29, matinée and evening, Pavilion, Sacramento, Cal.

Monday April 30, en route.

Tuesday, May 1, evening, (Chorus) Tabernacle, Salt Lake City, Utah.

Wednesday, May 2, evening, Tabor Opera House, Leadville, Col.

Thursday, May 3, matinée and evening, Broadway Theatre, Denver, Col.

Friday, May 4, matinée, Lansing Theatre, Lincoln, Neb.; evening, (Chorus) Exposition Hall, Omaha, Neb.

Saturday, May 5, matinée and evening, Grand Opera House, Des Moines, Ia.

Sunday, May 6, matinée and evening, Haymarket Theatre, Chicago, Ill.

Monday, May 7, matinée and evening, (Chorus) Tomlinson Hall, Indianapolis, Ind.

Tuesday, May 8, matinée, Grand Opera House, Steubenville, Ohio; evening, Opera House, Wheeling, W. Va.

Wednesday, May 9, matinée and evening, Grand Opera House, Harrisburg, Pa.

Thursday, May 10, matinée, Fulton Opera House, Lancaster, Pa.; evening, Assembly Hall, West Chester, Pa.

Friday, May 11, matinée, Temple Theatre, Camden, N. J., evening, Ocean Pier, Atlantic City, N. J.

Saturday, May 12, matinée and evening, Academy of Music, Philadelphia, Pa.

Sunday, May 13, evening, commencement of five weeks’ engagement at Madison Square Garden, New York.

Supplementary Opera Season.—The program of operas to be presented during the season of two weeks at the Metropolitan Opera House, comprises “Werther,” “Mignon,” which will be sung for the first time at the Metropolitan this season: “Aida,” “Faust,” “Carmen,” “Nozze di Figaro,” “Lohengrin,” “Romeo et Juliette,” “Cavalleria Rusticana,” and “Pagliacci.”

The opening bill last Monday was “Faust,” and this opera will be given only once. It was cast with Melba, Bauermeister, Ibles and Eames, Ancona, Gromzeski, Carbone, Viviani, Rinaldini and De Lucia. “Aida” will be given on this evening, and it will be presented only this time. As it was not sung entirely during the winter season, this will be the only performance this season of the picturesque opera. Nordica, Bauermeister and Guercia, Lassalle, Plançon, Castlemary and Vignas will sing the principal rôles.

The long promised and much discussed “Werther” will have its first production here to-morrow night, sung by Eames, Bauermeister, Ibles and Arnoldson, Martapoura, Carbone, Vaschetti and Jean de Reszké. “Lohengrin” is announced for Friday evening, with Melba and Fursch-Madi, La Salle, Plançon, Vaschetti and Vignas, while the Saturday matinée will see “Romeo et Juliette” presented with Eames, Bauermeister and Guercia, Edouard and Jean de Reszké, Plançon, Martapoura, Mauguire, Castlemary, Vaschetti and Rinaldini in the leading rôles.

There will be but one Sunday night concert given during the season and that will take place next Sunday evening.

Mr. Carl’s Approaching Concerts.—The first of the series of two spring concerts to be given by Mr. Carl in the First Presbyterian Church (Fifth avenue and Twelfth street) will occur next week, Friday evening, April 27, at 8 o’clock. At this concert Mr. Carl will play several new compositions, written expressly for him, for the first time in this country, and will be assisted by distinguished soloists. The second concert will be a Händel Festival, and will occur on May 4 at 8 p. m. The program of the first recital will appear in THE MUSICAL COURIER in full next week.

Jeanne Franko.—Miss Jeanne Franko was the violin soloist at the recent benefit for the Actors’ Fund, and played with great success.

A Private Musical.—Mrs. Evelina Hartz gave a delightful musical last week, when she was assisted by Mrs. Anna Lankow, contralto; Mrs. Goldzier, elocutionist; Mr. Albert Thies, tenor; Mr. J. C. Bushnell, baritone; James Liebling, violincellist, and Max Liebling, accompanist.

Tracy to Return to Boston.—Mr. James M. Tracy, the well-known pianist and teacher for many years in this city, who has been connected for the past two years with the Highland Park College, of Des Moines, Ia., as director of its Conservatory of Music, will return to Boston at the end of this season to renew his labors here as instructor. This will be a matter of gratification to his many former pupils and afford a fine opportunity to those in search of a thorough

instruction from an able and conscientious teacher. During each season at Des Moines Mr. Tracy has given a series of educational piano recitals, each program including two Beethoven sonatas, four pieces by Chopin, one by Liszt and one of the standard overtures for six hands.

The Burmeisters.—The first of a course of six recital lessons on interpretation of the masters of piano literature which Mr. Richard Burmeister will give at his studio during April and May was given on April 10. On April 19 and 30 Mr. Burmeister is engaged to give two concerts in Columbia, S. C. Mrs. Burmeister, who is at present in Paris, played on March 13 before the Prince and Princess Bismarck at their castle, Friedrichshruhe. After the performance Mrs. Burmeister was invited to take tea with them, and the old Chancellor, who was in perfect health and high spirits, gave her his photograph with his autograph.

Vin Mariani.—“Vin Mariani” is a reliable diffusible tonic and stimulant, without unpleasant reaction; a strengthener of the system. “Vin Mariani” nourishes, strengthens, sustains and refreshes. It is pronounced by every physician who tests it as the most agreeable and efficacious of all tonics and stimulants, very palatable and borne by the most enfeebled stomach where everything else fails.

“Vin Mariani” is well adapted for children and persons in delicate health, and for convalescents, as it sustains life for a long period, and nourishes without any other food or drink, and, above all, having that great advantage and superiority over all so-called tonics that it essentially strengthens and may be taken for any length of time without any fear of inflammation or injury to the gastric juices, and never causing constipation; on the contrary, it aids digestion and assimilation, removes fatigue and improves the appetite.

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Prize Banjoists.—The Carleton Banjo Club, winners of the first prize at the S. S. Stewart banjo contest, at Philadelphia, last January, have been filling a very successful engagement at Keith's Union Square Theatre last week. Mr. M. R. Heller is the director.

Thies' Pupils.—The pupils of Albert G. Thies held a morning musicale at his studio, Carnegie Hall, on Tuesday last. The following program was rendered: Trio, “Oh, Happy Fair,” Shield; aria from “Lucia,” “Could I,” Tosti; “Du bist die Ruhe,” Schubert; “Across the Dee,” Coombs; “Du bist wie eine Blume,” Schumann; three songs of Ethelbert Nevin; aria, “Samson and Delilah,” “Last Night,” Kyjulf. About 100 guests enjoyed the well rendered program.

At Sayre Institute.—Some of the advanced pupils of Mr. Felix Heink at Sayre Institute, Lexington, Ky., were heard in concert last Saturday week.

Beebe's Recital.—Mr. Chester H. Beebe gave his regular monthly musical at Wissner Hall, Brooklyn, last Wednesday evening. This was the program:

Piano solo, scherzo, B flat minor.....	Chopin
Mr. Chester Beebe.	
Contralto solo, selected.....	—
Miss Maud Welch.	
Piano solo, prelude.....	Bach
Master Everett Titus.	
Song, “The Gay Gitana”.....	Harriss
Mrs. Adele Harmiston.	
Piano solo, prelude and fugue.....	Bach
Miss J. E. Mitchell.	
Remarks relating to the use of the Virgil Practice Clavier.	
Contralto solo, selected.....	—
Miss M. Welch.	
Piano solo, valse.....	Chopin
Miss J. E. Mitchell.	
Soprano solo, “Open Thy Blue Eyes”.....	Massenet
Mrs. A. Harmiston.	
Piano solo, “Album Leaf”.....	Grieg
Master Everett Titus.	

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Marion's “Etelinde.”—Who is Mr. Marion, whose opera “Etelinde” is to make him famous? He is said to be a young English musician of great original genius, and his music is described as full of originality, simplicity, naturalness and elegance. Mr. Magnoni, a great admirer of the young composer, was announced to conduct it at its first performance at La Pergola, Florence.

A Welsh Cantata.—The principal production at the National Eisteddfod of Wales, which will be held in the presence of the Prince of Wales at Carnarvon in July, will be a dramatic cantata, “The Legend of St. David,” by Mr. D. Jenkins, Mus. Bac. The libretto deals with the career of St. Dewi, or David, patron Saint of Wales, and the scene is laid partly at Henllan, partly at Menevia, or St. David's, where the saint was archbishop, and where also he died. The music is finished, and it is in fact now in the printer's hands.

Siegfried Wagner.—In a notice of a grand orchestra concert at Brussels, where Siegfried Wagner conducted, the Wagner connoisseur, Maurice Kufferath, compares, in the “Guide Musical” Herr Wagner's rendering of several of the pieces to those lately heard under Mottl and Levi, to the advantage of the young and “inexperienced” conductor.

Moritz Rosenthal.—Arrangements have now definitely been made by which Mr. Rosenthal will make his first appearance in London early next year toward the end of January; and in all probability he will likewise then give a limited number of piano recitals in the provinces under the direction of Mr. Vert.

Italian Operas.—Franchetti's “Fior d'Alpe,” which the Milanese public insisted on having in place of the “Walküre,” is said in late accounts to have had less than a succès d'estime. —At Casalmonteferrato “Gismonda Dalmonte,” by S. Sabatalli, is said to have been well received. —At Bergamo “Maestro Smania,” by Cesare Clandestini, made a fiasco.

Massenet's (?) Laurels.—Mr. Massenet was recently the subject of an amusing experience. One of his operas was performed in Italy, and the usual number of laurel wreaths were handed over the footlights to be sent to him. Laurel wreaths bear an import duty in France, but the Custom House officials manifestly wanted to show the French composer a politeness, and the things duly arrived at his house in Paris bearing a large Government label, ‘Plantes Médicinales.’ So saith the London “Daily News.” Unfortunately the “Trovatore” of March 24 tells the same story, with the change of Monet-Sully for Massenet, Bucharest for Italy, Austria for France and artificial flowers for medicinal plants. Moreover, the actor had to pay duty on them. The silly season is indeed at hand.

Sir R. Stewart.—The death of Sir Robert Stewart, from apoplexy, on Sunday, at the age of sixty-eight, robs Dublin of one of its most remarkable musical characters.

Sir Robert, apart from his holiday travels, had lived in the Irish capital all his life. He had for thirty-three years been a professor of music at the University, where his lectures and classes were extremely popular, and he had, from the age of eighteen, when he succeeded his master, John Robinson, been organist of Trinity College and of both the Dublin cathedrals. Although the son of a rigid Wesleyan Methodist, he was originally a choir boy at Christ Church Cathedral, and while still a lad of eleven he wrote a Morning and Evening Service of full cathedral proportions. It

was pretty severely criticised by his teacher, but the germs of musical ability were apparent enough. Afterwards he became one of the most famous organists of these Isles, and his extempore playing at the great London Exhibition of 1851 aroused the enthusiasm of professors and amateurs alike. Otherwise, Stewart's life was bound up almost exclusively with Ireland. He wrote a couple of cantatas and an ode for the Cork Exhibition, besides an ode on Shakespeare for the Birmingham Festival of 1870, and more recently an ode for the Ter-Centenary of the Dublin University. His chief title to fame rests, however, upon his introduction of organ reforms into Ireland, and his University lectures, particularly those dealing with the composers of his country. One of them, which concerned the Irish musicians of the eighteenth century, was so successful, that out of the proceeds a stained glass window was erected in St. Patrick's Cathedral to the memory of his great pred-

ecessor, Sir John Stevenson, and later on Stewart erected, at his own cost, another window in the same cathedral to the memory of Michael Balfe. He was extremely popular with his pupils, and the honor which was paid to him in 1872 by Lord Spencer of a knighthood was generally held to be a recognition of honest work well done.—“Figaro.”

Paris Théâtre Lyrique.—The little house on April 5 revived Boieldieu's “Ma Tante Aurore,” after a slumber of half a century, and gave the first performance of “Divorce de Pierrott,” by N. T. Ravera. A lecture by Ch. Darcours on the old French Opéra Comique preceded the performance.

Max Bruch.—Mr. Joseph Debroux lately gave at the Salle Pleyel, Paris, a concert devoted exclusively to the works of Max Bruch.

Necrology.—At Baden Baden, aged eighty-one, Jacques Rosenhain, pianist and composer. Born at Mannheim, he went to Paris in 1849, where he remained several years. He was the author of four operas, many symphonies and some lieder very popular in Germany, as well as many piano pieces.—At Genoa, Enrico Bignami, aged fifty-eight.—At Milan, Paolo Truzzi, aged fifty-four.—At Paris, J. P. Maurin, professor of the violin at the Conservatory, in his seventy-first year. He was one of the last pupils of Ballot, whose large style he possessed, and of whom he preserved the noble traditions. He was the founder of many societies of chamber music, among others of the Beethoven Quartet Society of Paris.—At Madrid a celebrated Spanish pianist, Damazo Zazhalza, professor at the Conservatory, aged fifty-nine. He had composed 200 pieces for the piano.

H. Berthelier.—Mr. Henri Berthelier, solo violin of the Paris Opéra and Conservatory Concert Society, has been named violin professor at the Conservatory in succession to the late Mr. Maurin.

Two Little Pieces.—Two one-actors were lately read at the Paris Opéra Comique: “Le Portrait de Manon,” by Massenet, and “Pris au Piège,” by Gédalge. The former is an epilogue to the composer's opera “Manon.”

A New Cantata.—Mr. Peter Benoit, the celebrated Flemish composer, is writing a cantata, “Le Génie de la Patrie,” to be performed on the opening day of the Antwerp Exhibition.

Gounod's Last Work.—Gounod's “Requiem,” the last work from his pen, was performed at Paris by the Société des Concerts on Good Friday and Easter Eve. This composition, which was specially destined for the Society, was the one which the composer had been trying over on the day of his death.

Hofmann and Slivinski in London.—Mr. Josef Hofmann's piano recitals in London are fixed to take place at St. James' Hall on May 5, 12 and 19. Despite rumors to the contrary, it is not likely that he will make a fresh tour in America, at any rate till after the present year. Mr. Slivinski will, however, return from America for the London season, and two recitals have already been booked for him.

Richter Tonsus.—Dr. Richter has to regret the loss of his beard. His recent slight indisposition was due to a swollen face, and, after a relapse, it was found advisable to cut a small abscess with a lancet. This necessitated the removal of his beard and whiskers, and the great Wagnerian conductor's chin is now as smooth as that of the typical Siegfried.

Otto Hegner.—The Paris “Ménestrel” is moved to tears by the reported death of Otto Hegner, while he was playing in a concert in this city. “Pauvre petit martyr de l'orgueil et de la cupidité.” Let the Ménestrel be consoled; the youth did not die here in public, and we believe is not yet dead anywhere.

The Virginal Book.—Messrs. Breitkopf & Härtel announce the publication of an edition of “Queen Elizabeth's Virginal Book,” now in the Fitzwilliam Museum, Cambridge. It will reproduce the manuscript accurately, even down to its six lined staff.

Copyright in Denmark.—The Danish Parliament has refused to adopt the convention of Berne for the international protection of authors' rights.

Paderewski in England.—Mr. Paderewski will make a brief tour in the English provinces this month, visiting Nottingham, April 16: Plymouth, 19; Exeter, 20; Torquay, 21; Bath, 23; Eastbourne, 25; Tunbridge Wells, 26; St. Leonards, 27, and Folkestone, 28. He will play at the Philharmonic concert in London on Wednesday, May 2, and this will be his only appearance in London until the late autumn, unless his admirers can persuade him after all to give a piano recital.

Richter's London Concerts.—Dr. Richter has now settled the programs of his twenty-second series of London concerts. On June 4 the scheme will include the “Meistersinger” and “Parsifal” preludes, Brahms' variations on a theme of Haydn, Smetana's “Vysehrad” and the “Pastoral” symphony. On June 11 we are to hear the “Leonora No. 3” and Berlioz' “Carnival Romaine” overtures, “Siegfried's” sword forging scene and the “Prieslied” and Schumann's D minor symphony. On

June 8 Dvorák's new symphony will probably be given, together with a selection from "Der Ring," the "Tristan" prelude and finale, the "Walkürenritt" and the "Tannhäuser" and third "Meistersinger" preludes. At the final concert will be performed Dvorák's "Triple Overture," Bizet's "L'Arlésienne" suite, the panorama and love feast scenes (with the Richter choir) from "Parsifal" and Beethoven's C minor symphony.

A Triumph for H. Pudor.—A curious experiment will shortly be made by Mr. J. H. Bonawitz. We all know the effect of the darkened auditorium and invisible orchestra at Bayreuth. Well, Mr. Bonawitz' idea is to give chamber music concerts in a dark concert room and with the players invisible. This was Pudor's first idea. His second one was to light up the performers and keep the audience invisible.

Haendel Festival in London.—The preparations for the Händel Triennial Festival, which will be held at the Crystal Palace in June, are now practically complete. The London contingent of the Händel Festival choir, 2,500 strong, will hold their rehearsals at Exeter Hall on Monday, May 28; Tuesday, June 5, and Mondays, June 11 and 18, when the whole of the choral works to be performed will be gone through under the personal direction of Mr. Manns, who will also hold at the Crystal Palace on Tuesday and Wednesday, June 18 and 19, two special rehearsals of the orchestra, which will number about 500 professional and amateur performers, the strings being about 400 strong. The full force will assemble for the public rehearsal on June 22, the festival itself taking place on June 25, 27 and 29. As already announced, "Israel in Egypt" will be preceded by the anthem for Queen Caroline's funeral, dated 1737. The first chorus, based on the ancient German chorale, "Herr Jesu Christ du höchstes Gut," bids fair to come out remarkably well on the Händel orchestra. The revival of the hautboy concerto in D in the selection program will be an interesting experiment of another kind. The hautboy of the present day is of course a totally different instrument to that of Händel's time, and the concerto in D, which was composed at Cannons about 1734, was written for performances on a far smaller scale by the solo instrument, and the "concertino" (two violins, a 'cello, two hautboys and two bassoons), supported by a string band and an obligato part for harpsichord or organ.

Verdi, Again.—An Italian paper says that Verdi is much interested in Shakespeare's "Richard III." He said to Boito: "You know 'Richard III.'; would it not make a magnificent opera?" To which Boito replied: "Yes, if you made the music." And Verdi smiled as he does when he has an idea to develop.

Sibyl Sanderson.—Americans in Paris have been watching with interest the first appearances of Miss Sibyl Sanderson at the Opéra. There can be no doubt that she has won the same success as in previous years at the Opéra Comique, so that her future as a prima donna ought now to be assured. It is true that the music of the new piece—"Thais"—has been written by Massenet expressly for her voice, which is neither strong nor expressive, but an exceptionally high and liquid soprano. In spite of all fears and predictions, she is heard well in the vast monumental hall and her remarkable beauty (on the stage) has been given full scope for sculptural poses. In fact, tout Paris crowds to see her quite as much as to listen to her voice. In this way she is a new triumph of the American girl.

Those who are acquainted with Anatole France's romance, from which the libretto of "Thais" has been taken, must remark that its skeptical philosophy has been omitted entirely both in the plot and in the words. Nothing is left but a series of voluptuous tableaux, bound together by an undramatic story. A hermit leaves his brothers of the desert to convert the courtesan in the great city; the latter yields to his exhortations, while the former—after varied temptations (forming the ballet)—loses his sanctity with his head and violently proclaims his love for his convert, while she is dying like a saint. Thus the penitent is saved and the preacher is lost. The music, whatever may be thought of the theology, is melodious and original in character. Massenet has taken special pains with the orchestration, strengthening the part of the wind instruments by the introduction of a sassorussophone. In the ballet of the temptations there are certain grunts from the bassoon, which remind one realistically of the pigs of Saint Anthony. Then in his fondness for the upper sol, which Miss Sanderson takes so easily, the composer has exaggerated the effects of shrill little bursts of pearly laughter. One of her songs, "O Faithful Mirror" (before which it is executed), is likely to become popular. The death scene, in which she rebukes the decadent hermit, is sung with a sweet and simple impressiveness such as she has not shown in her previous career, perhaps from lack of opportunity. On the whole, it is not too much to say that "Thais," in spite of its missing the first rank as an opera, is an immense personal success for Miss Sibyl Sanderson, one time of California.

Another American pupil of Mrs. Marchesi, also from California, is coming into favorable notice as a singer in drawing concerts. This is Miss Gertrude Auld, who seems to have secured the special patronage of Lord and Lady

Dufferin. Her voice has that flute-like quality which our fathers were so delighted to find in Jenny Lind; but so far it seems almost too light for serious opera. However, she has still time to grow both in age and in study.—"Evening Post."

Mascagni.—It is reported that Mascagni, in addition to his work on his "Revenge," is busy with a lyric drama, "Serafina d'Albania," and an opera in the Venetian dialect, on a text by Stecchetti.

Franchetti.—The new opera "Fior d'Alpe," by Franchetti, is said to have had good success at Naples.

Katharina Edel.—The Royal Opera, Dresden, has signed a five years' contract with Miss Katharina Edel, a pupil of the Dresden Conservatory. The young lady possesses a beautiful and powerful voice.

Fiebach.—The little opera "Bei armen Hirten," by Fiebach, has been successful in Weimar as well as Dresden.

Prague.—A bust of Friedrich Smetana has been placed in the foyer of the Bohemian Theatre, Prague. Professor Hostiussky delivered the inaugural address, after which "The Bartered Bride" was performed for the 259th time.

Paris Public Schools.—In the committee on musical education in the public schools of Paris we find the names of Ambroise Thomas, Paladilke, Massenet, Vincent d'Indy, Masset, Messager, Pessard, Crosti and other great musicians.

Verdi in Paris.—Verdi is in Paris busily superintending the forthcoming production of "Falstaff."

Another Old Book.—A limited facsimile edition of the "Salisbury Gradual" is announced. It reproduces a manuscript of the middle of the thirteenth century in the British Museum and is interesting as being the earliest known gradual of English origin.

Darmstadt.—At the Middle Rhine Musical Festival at Darmstadt, July 8 and 9, the chief performances will be of Beethoven's overture, op. 124; Haydn's "Creation," on the first day, and on the second Berlioz' "Romeo and Juliet" symphony and Brahms' "German Requiem." The composer has presented the manuscript of this work to the Society of Musicfriends, in Vienna.

Weimar.—Arthur Rösel, of Weimar, has completed a two act drama, "Halimah." The composer is the author of the text, in which he has used some songs of Hafiz.

Bonn.—The Beethoven Hall, Bonn, will be the scene of a three days' festival from May 4 to 6, at which all Beethoven's symphonies will be performed by the Cologne Gürzenich Orchestra under Dr. Wüllner.

Hermann Levi.—Conductor Levi, of Munich, had as great success at the Chatellet concert, Paris, March 23, as Mottl had previously had. He conducted the "Huldigungsmarsch," "Siegfried Idyll" and the finale of the first act of "Lohengrin."

Theatrical History.—The Society of Reproductive Art in Vienna will publish "Die Theater Wiens," of which the fourth volume will be devoted to the opera in Vienna. Oscar Teuber is the compiler.

Changes.—Richard Strauss, of the Court Theatre, Weimar, becomes next October capellmeister of the Court Theatre, Munich.—Albert Gorter, of Munich, becomes capellmeister at the Court Theatre, Karlsruhe.—The tenor Cronberger has joined the Court Theatre Company, Dresden.

Alvary.—Max Alvary, whose "Gastspiel" at Darmstadt and Mainz was very successful, was prevented from appearing at Mannheim by an accident that befell him at the general rehearsal of "Siegfried."

Karlsruhe.—The Philharmonic Society of Karlsruhe will perform for the first time in Germany Massenet's Biblical work, "Marie Madeleine," in a German version.

Vienna.—A new operetta, "Die Brillanten Königin," has been produced at the Karl Theatre, Vienna. The music is by Jakobowski, but it owes whatever success it has to the soubrette Mrs. Julie Kopacs-Kanzag, from the Pesth Theatre.

Hamburg.—The "Welfenbraut," a new three act opera by Alfred Zamara, was produced at Hamburg March 26.

Bochum.—An opera, "Die drei Grossmächte," by A. Grosse Weischede, was produced at Bochum March 15.

St. Petersburg.—On March 18, at St. Petersburg, the company of the Paris Opéra Comique began their performances with "Sampson and Dalila," and on the same day at Moscow, Italian performances began with a representation of Verdi's "Otello."

Leopold Auer.—After a long sojourn in Rome, L. Auer has been lately heard outside the Czar's dominions. He appeared at Brussels March 21, and at Frankfort-on-the-Main March 30.

Concerts at Vienna.—Ed. Hanslick complains of the frightful number of concerts at Vienna; for weeks there were two, often three every evening. Hence the best artists have been comparatively neglected, for there is not

a musical public numerous enough to go round, and the supply of virtuosi has increased the demand.

"Apollo's Hymn" Again.—"Apollo's Hymn," recently resurrected in Greece, was performed in Paris last week. It was not received with the same unbounded rapture as in Athens. The melody is said to suggest the shepherd's song in one of Wagner's operas.

Aix-les-Bains.—There will be an opera season at this French watering place extending from May 15 to October 15.

Aix-la-Chapelle.—At the sixth subscription concert at Aix-la-Chapelle Mrs. Moran-Olden, Mr. B. Hoffmann, of Cologne, with Mr. Koch, of the City Theatre orchestra, as accompanist, gave scenes from "Tristan and Isolde" and "Die Walküre" with great success.

Official State Airs.

Editors The Musical Courier:

I HAD recently in the New York "Sun" an article suggesting the adoption by the various States of the Union of distinctive State songs, and now I come to you as a musical authority to present my case to you, and through you to musical people generally, as distinct from the composite class of readers of a daily newspaper. As you are aware, the only States which have anything like State songs are Arkansas, with "The Arkansaw Traveler"; Kentucky, with "Old Kentucky Home"; Maryland, with "Maryland, My Maryland," and Virginia, with "Ol' Virginny." These are not in the nature of national songs, but their airs have become associated with the States, and they may be fairly called State songs, and good ones they are, too. If we ever get as good we shall be fortunate.

Now my proposition is that each State have a song, which is officially and otherwise its own; an air by which the State may be designated wherever heard; an air that will make the blood run quicker in the veins of the people of that State whenever they hear it. It will require time to effect the result, but time will do it. To get such songs, I suggested that a commission in each State invite composers and song writers everywhere to submit songs for adoption, the selection to be determined by competent judges and a handsome award in money to be allowed the successful competitor. By this means the States will not only get what they want and should have, but the country at large will get many good songs, for besides those adopted there will be many, not successful, which will be far too good to be lost. It occurs to me that such a departure in music is quite in the line of progress and will do much as a stimulant to authors. What does THE MUSICAL COURIER think of the proposition, and will it undertake to set the ball rolling, or rather to start the music?

WASHINGTON, D. C.

W. J. LAMPTON.

[The idea is a feasible one, and we heartily commend it.—Editors THE MUSICAL COURIER.]

Emilio Pizzi.—Emilio Pizzi, the composer, sails today on the New York for a visit to London and elsewhere.

Januschowsky Re-engaged.—The Imperial Opera at Vienna has just announced the re-engagement for the term of another year at an advanced salary of Mrs. von Januschowsky. This is a great tribute to that artist's qualifications in a position of such responsibility.

Adolf Neuendorff, the husband of Januschowsky, will return to the United States in the spring of 1895.

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ROCHESTER.

ROCHESTER, N. Y., April 10, 1894.

THE program given by the Tuesday Musicals this week was unusually good. The playing of the E minor concerto of Chopin without notes by Miss Young was very fine. Miss Young was a pupil of the late Mrs. S. P. Cary, and in her artistic phrasing, clear and brilliant execution and musical appreciation of the delicate beauties of the Chopin composition, showed herself worthy of her noted teacher. The impromptu of Rubinstein, which was played by Miss Mary Harrison, a pupil of Miss Holyland, was a surprise to all present, as Miss Harrison is but sixteen years old. Her technic is very perfect and her playing characterized by fine musical feeling.

One of the most brilliant recitals of the season was Professor Boylan's French recital at the Alberger last Wednesday evening. The program was entirely from the French school, and the compositions very beautifully rendered. Miss Brewster and Miss Munson have both a very soft and mellow touch and finished technic, while Mrs. Herzerberger played the "Valse Chromatique" and "Faust" valse with fire and finish. The "Zingara" of Chaminade is a very peculiar composition; Mrs. Bissell's interpretation of it was very elegant.

Professor Boylan's pupils attained a splendid reputation last evening that showed in his work a thoroughly conscientious and painstaking teacher.

SYRACUSE.

SYRACUSE, N. Y., April 9.

THE lecture and organ recital given by Mr. I. V. Flagler, of Auburn, N. Y., at Plymouth Church the evening of March 22, was well attended. This genial artist still retains his power to hold the attention and challenge the admiration of the public. He was at his best in several original transcriptions and fantasias, and in the andante from Beethoven's Fifth symphony. Bach's prelude and fugue in A minor was coldly received, as might have been expected. The organ works of this wonderful genius and master of contrapuntal writing are not yet appreciated in Syracuse even when our ideal Bach player, Dr. George A. Parker, brings his excellent technic and concise knowledge of their logical phrasing to the task of portraying their beauties to his listeners. Mr. Flagler's lecture is very interesting, and the musical selections interspersed are instructive and enjoyable. He is a brilliant master of registrative effects.

Henry Marteau made his second appearance here April 2 in a concert given by Mr. Tom Ward and the Rubinstein Club at the Bastable Theatre. Of the good qualities of this remarkable young virtuoso so much has been written that little remains for me to say. However, I noticed improvement over his former performance in a broader tone and greater depth of feeling. He was ably assisted by that clever pianist, Aimé Lachaume. The Mozart sonata received a characteristic rendition at the hands of these artists.

Marteau's playing of the "Scotch Fantasie," by Bruch, will long be remembered by the large audience present. Mr. Geo. Devoll, tenor, displayed many good qualities as a vocalist. He was encored twice. The Rubinstein Club, an organization composed of mixed voices, sang with that purity of tone, perfect enunciation, expression and style which that master of such details, Mr. Ward, always requires of his choral forces. Mr. Paul F. Thouron, a local pianist, accompanied Mr. Devoll.

Mr. Richard Sutcliffe, assisted by Mrs. Elanora Kopp Clancy, Mrs. A. W. Brown, Miss Estelle Bogardus and Mr. Carl Downing, vocalists; Mr. Albert Kuenzlin, violinist, and Messrs. Thouron and Kresser, accompanists, gave an interesting concert at the Good Will Church last Friday night.

Wolf Fries, cellist, and Max Trautman, violinist, of Boston, are assisting at a series of private musicals which are being given at the Globe Hotel.

Local vocalists are interested just at present in giving comic opera. A very creditable performance of "Said Pasha" was given last evening at Wieting Opera House, and several other events of a similar character are to follow:

My old friend, Louis Lombard, of Utica, accompanied by Mr. Joseph Pizzarello, came up to hear the Marteau concert. Mr. Pizzarello makes his first appearance as pianist here at the Symphony Orchestra concert, under the direction of Mr. Albert Kuenzlin.

Mr. Kuenzlin has an excellent program prepared for this concert, and I sincerely hope that our public will appreciate the importance and encourage the work of this society by giving it their generous patronage.

Mrs. Nettie Church Fox, a talented young vocalist of this city, who has charge of the music in the Weedsport Academy, gave a successful concert in that town last Friday night. She is one of Miss Uni Lund's promising pupils.

A grand musical event is billed for April 26. Two concerts will be given by the Boston Festival Orchestra. With this organization will appear Arthur Friedheim, pianist. I have been interested and gratified in the "musical renaissance" of this wonderfully strong personality spoken of in a recent number of THE MUSICAL COURIER, and can assure him that a hearty welcome awaits him, for his remarkable playing here two years ago at the State Music Teachers' Association meeting made an impression not soon forgotten. True, he was not Friedheim at his best from a technical standpoint, but he gave us a glimpse of his

artistic qualities which created a desire to hear him under more satisfactory conditions. Others who are to take part are Emma Juch, Gertrude May Stein, E. C. Towne, Max Heinrich, vocalists; Felix Winternitz, violinist, and Fritz Giese, cellist, most of them well known in artistic circles here. The concerts, afternoon and evening, will be at the Bastable Theatre, and are under the direction of Col. A. C. Chase, who has given us similar privileges for hearing great artists in years past.

HENRY W. DAVIS.

PITTSBURG.

PITTSBURG, Pa., April 9, 1894.

IT looks as though Henri Marteau will, after some two or three announcements of his coming, positively appear before a Pittsburgh audience. Our local manager, Joseph Gitman, has the attraction in "tow," which speaks volumes for the success of the engagement. The time for this engagement is Friday evening, April 20.

The Musical Association of Allegheny gave its last but one concert for this season on Tuesday evening last. The program consisted of chorus numbers as well as quartets, duets and solos. Among the performers were Miss Beulah H. Kennard, of Chicago; Miss Grace Miller, Miss Mathilda Mackintosh, Miss Helen Steinert and Mrs. A. E. Seidle, Mr. W. D. McGill. The accompanists were Mrs. W. D. Sharp, Miss Stella Bauer and Mr. John A. Bell. Mr. W. A. Lafferty is able director of the association, and his excellent work was shown in the chorus numbers of the program. The "wind up" of the season will be in May, when Haydn's "Creation" will be given.

We are to have a season of summer opera, commencing April 30. This operatic feast will be provided by the Murray-Lane Opera Company, and will be given at the Duquesne Theatre. Mr. J. K. Murray, who is the ruling and guiding spirit of the company, is a Pittsburgher, and has a host of friends who will no doubt give him a royal welcome. The cast comprises Clara Lane (Mrs. Murray), soprano; Annie Myers, soprano; Rose Leighton, contralto; Jennie Bazeard, soubrette; Lillian Green, J. K. Murray, baritone; Harry Brown, comedian; W. F. Rochester, basso and stage manager; George H. Leslie, tenor; John Homer, baritone; George H. Sinclair, tenor. A chorus of twenty-five voices will constitute the chorus. Among the operas to be given are "Amonta," "Nell Gwynne," "Rip Van Winkle," "Beggar Student," "Queen's Lace Handkerchief."

The name of Ad. M. Foerster is coming to the front as a composer, and his works are appearing on programs more often year by year. His effective "Festival March" which he wrote for our last May musical festival was given on Saturday evening last at Chicago, under the direction of Mr. Schoenfeld. Frequent performances of a composer's works provide the sunshine which brings out the buds of future promise. Mr. Foerster has certainly received lots of encouragement, if performances of his works mean anything.

The 200th Carnegie organ recital will be celebrated by an unusually long and strong program on Saturday next, April 14. Mr. Eckert, the organist, of Allegheny City, is of course the prime mover in the matter. The program, in which the organ will have little to say, is made up principally of choruses, military band selections, vocal solos, trios, &c. The famous Innes will be here with his trombone. His band will be here "later on," as the Innes Band has been engaged for the G. A. R. encampment.

Mr. Carl Retter and his associates will give another of the delightful chamber music recitals on Tuesday evening, April 17, at the Pittsburg Club Theatre.

SIMEON BISSELL.

CINCINNATI.

CINCINNATI, Ohio, April 12, 1894.

THE most important recent event in the musical life of Cincinnati was the initial concert of the Oratorio Society given on April 6 at the Odéon. This Oratorio Society is the youngest born of our numerous brood of choral organizations. It has been a significant fact that within the last year, in addition to the May Festival Chorus and the Apollo Club, which for ten years have held undisputed sway, there have arisen three new societies, viz., the Orpheus Club, the German Orpheus and the Oratorio Society. The history of the last organization, though brief, is interesting. Last fall Dr. N. J. Eisenheimer, a teacher of the piano at the College of Music, becoming aroused at the lack of what I may call intercalary oratorios (for the May Festival simply deluges us every two years), sent out a circular calling for recruits, that an effort might be made toward the production of entire oratorios.

At first great was the wrath and indignation. Some of the rival conductors were furious at what they called "the brazen impertinence" of the plucky newcomer. Others not hostile to the enterprise shook their heads dubiously, saying that an appeal so purely idealistic to our supposed love of art and without the labels of a few fashionable names would come to naught. The young society, however, gained bulk like a snowball, and its initial bow was made last Friday under the baton of Dr. Eisenheimer. The work chosen was Händel's "Samson," that superb composition in which a dramatic story is embodied in music lucid and sonorous to a degree unsurpassable. The little body of singers plunged into the midst of the battle with commendable nerve, and came off—though certainly not without a few scratches—abundantly triumphant. The chorus numbers a little less than a hundred, and is not perfectly balanced, yet its materials are good, and the spirited, ringing chords were delightful to hear.

Of the soloists, Irene and Olga Pevny, though possessing fine voices and a method full of the declamatory German fervor, were evidently not at home in the agile coloratura and strict tempo of Händelian music. Mrs. Hissem De Morse, a young local singer of great talent, did the work assigned to her admirably, also Mr. Oscar Ergott, a local basso, displayed a beautiful voice and a method very good for a beginner. The best work of the evening was done by Mr. William Rieger, who proved himself to my thinking an admirable and finished oratorio tenor.

On the evening of Tuesday, the 10th, the choral society organ-

ized in connection with the Cincinnati Conservatory appeared at the Scottish Rite Cathedral with a miscellaneous program, which was delivered with excellent finish, especially in such details as bringing out phrasing of tones and the enunciation of words. There are those who think Miss Baur's mode of dealing with the voice makes it too thin and shrill, but to my thinking her method, though decidedly unique, presents certainly as many good points as that of any other teacher in the city. The chorus is directed by Mr. Frederick Shaler Evans, one of the piano professors at the Conservatory.

An interesting feature on the program was a series of three Greek melodies, harmonized and arranged by my friend Theodore Bohlmann, an eminent pianist and musical scholar, who is also a professor at the Conservatory.

"The Ladies' Musical Club," which is one of our most vital and vitalizing forces, gave one of its public invitation concerts a few weeks ago. The artists engaged for the occasion were the New York Philharmonic Club, assisted by Miss Weed. The performance was a fine piece of virtuoso work throughout. The program, though good of the kind, appeared to me somewhat too light and scrappy to be brought before an élite Cincinnati audience. I admired Miss Weed's singing, and above all her pronunciation, which I thought as perfect as anything I ever heard.

JOHN S. VAN CLEVE.

SAN FRANCISCO.

SAN FRANCISCO, Cal., April 7, 1894.

SINCE the advent of the Vienna Prater Band a revolution has been wrought here in the matter of orchestral concerts and public devotion thereto. While one was surprised to see such good audiences at Bauer's Tivoli matinées, what shall we say of the crowds which go out nearly every night to the Fair merely to fill the big Prater Hall with listeners to the orchestra under the magic baton of Fritz Scheel?

It takes more than an hour for the journey, and the return is a matter of midnight. Surely the attraction must be strong or our people have gone music mad.

When the band first came here they played to empty benches at the Prater. Mr. Stephany, their handsome manager, wisely brought them to town to show their mettle, and in a few concerts made them the "talk of the town," which now seeks them wherever they play.

A grand Wagner night was given on the 3d. The evening of the 4th was devoted to the output of the local muse. Not having a ravishing curiosity to hear the "Midwinter" marches, waltzes, &c., of which the L. M. is so prolific, I did not make the nocturnal pilgrimage to listen. I hear, however, that several things were quite good, and enjoyed by those who did go. Mr. Samuel Fleishman had a march on the bill which received two encores, and was accorded the first place in popular estimation. Mr. Fleishman has a symphony which Mr. Scheel is to produce at the next concert of the local compositions.

The Prater Band plays at the Metropolitan Hall every Friday night to an enthusiastic crowd. Mr. Philip Hastings, the treasurer, is a prominent figure at Sherman, Clay & Co.'s, where he doles out tickets with such a monotonous constancy as to remind one by his motions of a type-sticker distributing type.

The Comred-Ferenczy German Opera Company is singing at the Baldwin Theatre in a répertoire, part of which has not been already given at the Tivoli.

I saw a very pleasing performance of Carl Zeller's "Vogelhändler" on the 4th. For their third week we are promised "I Pagliacci," which has not yet been heard here.

The impression produced by the new company is very favorable, and their engagement is likely to prove successful. Our German contingent is enjoying their vernacular immensely.

I am indebted to Dr. Minor C. Baldwin for an invitation and tickets to attend an organ recital at Metropolitan Temple on March 27.

Having changed my residence, they failed to reach me until the 28th, but I see that his program was a good one, and hope he had a good attendance.

Concert organists are drifting in upon us Occidentals nowadays more frequently than of yore. I had the pleasure of a call from Mr. Colson, of Cleveland, Ohio, last Sunday. He was on his way to fulfil a professional engagement at Los Angeles, where he gives some recitals this week. His stay was only long enough for us to whisk him through the Fair and Park Sunday afternoon ere he took his train, with the regret that the length of his visit was so inadequate to the attractiveness of our city.

The mention of organists reminds me that the new memorial organ which Mr. Seares has given Grace Church is now on its way from the factory, and will be erected ere many more weeks roll round.

Mr. J. H. Rosewald, who has been conducting the Young Ladies' Saturday Morning Orchestra for some years, having resigned his charge, Mrs. Selden S. Wright, the president and tututary spirit of that interesting organization, was at a loss what to do for another Moses.

In despair of any local maestro for the position she appealed to Mr. Scheel, and he most chivalrously accepted the responsibility of leading the young ladies through the desert of discord and din which usually surround amateur orchestras into the promised land of harmonious music.

Mr. Scheel seems booked for a protracted residence here. He has jumped into the front rank as a conductor.

The legal dispute over the Krelling estate has finally settled.

The widow of Wm. Krelling becomes sole owner of the Tivoli Theatre, which seems to be going right along in its prosperous career.

The place is devoted just now to the latter part of a hundred performances of "Ship Ahoy," a sort of "Wild West" style of opera with the drastic qualities of Buffalo Bill's attractions.

I went round to the Grand Opera House the other night and found Moroso's new theatrical venture in full feather. The auditorium had been cleaned and repainted; the old crystal, dusty chandelier replaced by a reflector; the capacious foyer, which

had never been devoted to any more noble use than a costumer's den, converted into a sumptuous café, and a large audience was enjoying a very handsome production of "Youth" at popular prices, from 10 to 50 cents.

It seems a pity to lose our opera house to the lyric drama, but it is some satisfaction to see the old place in better condition than ever before and devoted to such an excellent and really elegantly appointed dramatic enterprise.

I was pleased to greet once more the amiable Mr. J. J. Nolan, who brings attractions out here with the usual varying success. He would like to bring Damrosch and his orchestra out here, but wisely suspects that our musical stomach has about all the pabulum it can easily digest—gœst now.

Besides the Prater Orchestra in and out of town there are Bauer at the Tivoli semi-monthly, Cassasa's Exposition Band giving two or three concerts a day at the Fair, and the Park Band's three concerts a week.

Then Sousa is here for five weeks, giving two concerts a day at the Fair, and sometimes an extra one in Festival Hall in the evening.

The viands may be never so good, but at the latter end of a banquet the appetite grows jaded.

In like manner we've been fed so bountifully on music of late that I fear some of the highly meritorious offerings hardly receive due attention.

The Iowa Band, whose initial concert was signalized by such remarkable vocal numbers, has suffered shipwreck and gone to pieces, I believe.

I have received an invitation to attend a meeting at the Hopkins Art Institute on April 10 to organize and take the preliminary steps toward a musical congress to be held in June. Mr. Edgar S. Kelley is the promoter of the enterprise, which as yet seems to be in a rather nebulous form. We must await developments.

New Trinity Church was dedicated Easter Monday. It is a Norman castle in appearance. It looms up against the Western sky like a rampart.

Not leaving much pecuniary residue after the architect's plans were carried out, the old organ had to be tinkered up and crowded into a crypt alongside the chancel.

There has been a reorganization of the choir also. Mr. Louis Schmidt, Sr., is now organist, and Mr. H. J. Stewart, his predecessor at Trinity has become his successor at the Unitarian Church; a revolution which seems to please both gentlemen. Mr. Stewart has also abandoned the leadership of the Exposition Band, which is now under the baton of Mr. Charles Cassasa. I have always been an admirer of Cassasa's work, and am pleased to see him in a position he is so eminently qualified to fill. He is a native of San Francisco, too, which, however, is no disparagement in the estimation of

H. M. BOSWORTH.

GALVESTON.

GALVESTON, Tex., April 10, 1894.

THERE has been but very little going on in Galveston musical circles since my last letter, I hence have not much material to work on. In fact were it not for the enterprise of the Galveston Quartet Society the city would be "dead" musically speaking, and it is to said society that the local music loving public are under obligations for having secured the Blumenberg Concert Company as one of their attractions.

The company appeared here on the 3d ult., and was undoubtedly the best concert company that has visited Texas this season. The concert took place at the Harmony Hall, and was a decided success in every particular. It was a rare treat. The participants were Mrs. Caroline Ostberg, soprano; Mrs. Lucie Palicot, pedalio pianist; Mr. David G. Henderson, tenor; Mr. F. Oscar Elmore, accompanist, and Mr. Louis Blumenberg, cellist, of the Blumenberg Concert Company, and the Galveston Quartet Society.

The following was the program:

Aria, "La Gioconda".....	Ponchielli
Mr. Henderson.	
Toccata in F.....	J. S. Bach
Fanfare.....	Lemmens
Mrs. Lucie Palicot.	
"A Fors è Lui" ("La Traviata").....	Verdi
Mrs. Caroline Ostberg.	
"To My Turtle Dove".....	Henschel
"Cradle Song".....	Lynes
The Society.	

Violoncello solos—

"A Simple Avowal";	Thome
Etude, "Spinning Wheel".	Dunkler
Mr. Louis Blumenberg.	
Scherzo Valse (dedicated to Mrs. Lucie Palicot).....	Gounod
Mrs. Lucie Palicot.	
"Ave Maria".....	Gounod
Mrs. Caroline Ostberg.	
Violoncello obligato, Mr. Blumenberg.	
"Winter Serenade".....	Saint-Saëns
The Society.	

Swedish Song.....	Mrs. Caroline Ostberg.
Spanish Dance, "Vito".....	D. Popper
Mr. Louis Blumenberg.	
Duet from "Faust".....	Gounod
Mrs. Ostberg, Mr. Henderson.	

Mr. Henderson is the possessor of a beautiful tenor voice; his delivery is highly artistic and delightful to listen to.

Mrs. Palicot proved herself to be quite an artist on the "Pedalia." The instrument was a novelty to a Galveston audience.

Mrs. Ostberg, the prima donna of the company, was excellent. She has a rich and powerful voice, which she uses with telling effect, and she sings with expression and feeling.

Mr. Blumenberg is indeed an artist. His playing is not alone finished but extremely artistic.

Mr. Elmore, the accompanist of the company, is a skillful pianist and accompanist.

The selections given by the Quartet Society, under the leadership of Mr. F. O. Becker, were highly satisfactory.

The Blumenberg Company gave another concert (by special request) on the 7th ult. at the Beach Hotel, and left on the 11th on a tour through the State.

The Twentieth Texas Saengerfest will take place on May 8, 9 and 10 at Houston. It promises to be a large affair, and in fact one that the entire State has good reasons to be proud of. The executive board consists of Capt. F. A. Reichardt, president; C. F. Heyne, first vice-president; August Moser, second vice-president; W. D. Cleveland, third vice-president; H. G. Lidstone, fourth vice-president; M. Tiling, secretary; M. Kattman, treasurer; H. B. Rice, chairman of the finance committee; Charles Heyne, chairman music committee; G. Hardcastle, L. Schark, L. Hartman, L. Ilmer, M. Tiling and Prof. O. Felden, the last named musical director.

At the meeting held on February 11 three bids were handed to the executive board to furnish the Saengerfest orchestra. The bids submitted were from A. Duehl and F. Herb, of Houston, and F. Lindenberg, of Galveston. After due discussion, the music committee was instructed to close the contract with Mr. Herb, that gentleman's bid having received the approval of the board.

Both Mr. Herb, the leader of the Saengerfest orchestra, and Professor Felder, the musical director, were in Galveston last week, and it is said, picked out ten of the local musicians for the fest orchestra, which is certainly a high compliment to Galveston to furnish ten artists out of an orchestra of twenty-five.

Professor Felder has lately made a tour through the State, and reports an increasing interest in the coming Saengerfest.

Among the societies that will participate there will be some from Austin, San Antonio, Brenham, Bellville, Comfort, Dallas, Denison, Houston, Galveston, &c. The Austin mixed chorus, as well as the Galveston Quartet Society, have also been invited to attend. The Houston Quartet Society will make its début on this occasion. Excursion tickets will be put on sale from all points over the State, and an unusually large attendance is counted on.

The Galveston Maennerchor, who were to give a concert on the 3d and then postponed it for the 10th, &c., have now postponed the concert indefinitely. Professor Aquabella has resigned the leadership of the organization.

There have been a few changes in the organ lofts lately. Professor Rosenthal, the organist at the Temple, having left for Europe, Prof. Carl Weis, of St. Mary's Cathedral, was elected his successor. Professor Tallaferra, lately of Dallas, has accepted the position of organist at the First Baptist Church. Professor Leberman is still manipulating the pedals and stops at the Jesuit Church, Professor Ludwig at St. Patrick's, Professor Haas at St. Joseph, Miss Jenkins at St. John's M. E., Mr. John M. Bird at Trinity, and the undersigned at the First Presbyterian Church.

The Hurnor Singing Society will make its bow before the public on the 21st inst. They will also participate in the Houston Saengerfest.

The "Organized Seven" are now hustling for a \$7,500 organ to be erected in the First Presbyterian Church.

Mrs. Theresa Goldberg has just been elected organist at the synagogue in Houston.

The Galveston Musicians' Protective Union has now a membership of about seventy. There are four "locals" in Texas, one each at Dallas, Fort Worth, San Antonio and Galveston.

Mr. Fred. B. King, a music enthusiast from Pontiac, Mich., was a welcome visitor at your correspondent's office. Mr. King was highly enthusiastic over an aluminum clarinet made for him. It is a beautiful instrument and Mr. King a fine player.

Miss Clara Landsberg and Prof. R. B. Savage, both vocal teachers, are making a good reputation for themselves. There was a fine opening here for a first-class vocal teacher, and they are certainly reaping a good harvest.

Mr. Frank Taft, the well-known concert organist, proposes to visit this city this coming May. Arrangements are now being perfected to that effect.

The MUSICAL COURIER is always on file for the benefit of visitors. Mr. Thomas Goggan remarked the other day that there is a greater demand "to take a look" at THE MUSICAL COURIER than for the balance of the trade papers combined.

Copies of THE MUSICAL COURIER can always be had at Sabell's on Tremont street.

J. SINGER.

INDIANAPOLIS.

INDIANAPOLIS, Ind., April 8, 1894.

I AM sure you will be interested in knowing that there has recently been organized in Indianapolis a "kammermusik" club, which, as its name implies, is designed to give opportunity for the hearing of works suitable for performance in smaller halls than the concert auditorium. The club has already a membership of several hundred, among whom are many professional musicians, as well as others whose attitude is that of the devout layman.

The Schlieven String Quartet has been engaged to give the concerts planned, with the assistance of a piano accompanist and one or two vocal artists. Mr. Richard Schlieven, first violinist and director of the quartet, has been identified with several of the great orchestras both in this country and in Europe, in a number of instances as a soloist. He is now the principal violin teacher in the School of Music here. His playing is wonderfully sympathetic, and has that finish which always marks the highest art work, in that "all trace of the means used to bring about the result has disappeared." In hearing him, one is conscious, not of the performer's mastery of technic, but only of the composer he is interpreting.

Miss Louise Schrader, second violinist, shows the effect of wide musical culture. Besides her instrumental work she is studying the voice under Mr. Franz X. Arens, the well-known composer and director of our May Festival Chorus. The cellist is Mr. Adolph Schellschmidt, a prominent teacher here. The viola is

played by Rudolph Koster, a young man who has shown unusual skill on several instruments of the violin family.

One program has already been given, Miss Jeanette Crouse, pianist, Mr. Edward Nell, baritone, assisting in this program: Quartet, op. 43, allegro con brio..... Volkmann Songs—

"Ich grolle nicht"..... Schumann

"Wanderer's Song"..... Quartet—

Allegro non troppo, op. 23, No. 4..... Haydn

Adagio, op. 76, No. 3 ("Kaiserquartet")..... Tartini

Violin solo, sonata, "The Devil's Trill"..... Gade

Novletten for piano, violin and cello..... Scherwenka Songs—

"A wondrous thing this love must be"..... Ries

"Creole Lover's Song"..... Dudley Buck

Quintet for piano, two violins, viola and cello..... Two Hungarian Dances..... Brahms

Polish Dances..... Schärwenka

(Arranged by Richard Schlieven.)

Three more concerts will be given this season. As programs of equal merit with the one already presented are in rehearsal you will readily see that the series forms a most important element of the musical life in this city.

G. A.

Musical Items.

Herman Wetzel's Concert.—Mr. Herman Wetzel gives a concert on Tuesday evening of next week at Mendelssohn Glee Club Hall. The program includes the rarely heard Liszt "Evocation" and the fantasie and fugue on the name "Bach." It will be as follows:

Toccata in F major..... J. S. Bach

Prelude in G minor, newly arranged by H. H. Wetzel. { J. S. Bach

Toccata and fugue in D minor..... Mr. Wetzel.

Chaconne for violin solo..... Adolf Brodsky. { J. S. Bach

Aria from "The Creation"..... Joseph Haydn

Emil Fischer.

Evocation à Chapelle Sixtine..... Franz Liszt

Fantaisie and Fugue on the name "Bach"..... Mr. Wetzel.

Mrs. Lablache's Concert.—Mrs. Lablache's concert, which was to have taken place yesterday, has been postponed until Saturday evening next at Chickering Hall. She will be assisted on that occasion by some of the artists of Messrs. Abbey & Grau.

Caroline Ostberg.—The well-known Swedish prima donna soprano is in the city after her successful tour with the Blumenberg Concert Company. She sails in a few weeks for Sweden.

Stocks Hammond's Concert.—The invitation matinée concert of Dr. Stocks Hammond's private scholars took place at the Academy of Music, Reading, Pa., on April 14. The program was interesting and covered compositions from Händel to Reginald de Koven—surely sufficient variety for a city even bigger than Reading.

London College of Music.—The London College of Music, in Great Marlborough street, London, England, announces in an advertisement in this paper its board of examiners for America and Canada. It is rather surprising to see the formidable list of names and the character of the men, together with the general character of the advertisement itself. We should say that under such auspices a large contingent of pupils could be drawn from this country.

Miss Geselschap Leaves for Europe.—Miss Marie Geselschap, the pianist, who has been residing for some time in Boston, left yesterday on the steamship Spree for Southampton. Miss Geselschap will remain for a time in London.

Aus der Ohe Sails.—Adele Aus der Ohe, the distinguished pianist, who has been concertizing in this country ever since January with remarkable success, averaging four concerts a week, sailed for Germany yesterday on the Spree. She will spend the summer in Switzerland and will subsequently play on the Continent. Her movements will be duly recorded in these columns.

Miss Rose Gumper.—Miss Rose Gumper, a pupil of Mrs. Murio Celli, will take part in a concert which will be given by Mrs. Lablache at Chickering Hall April 21.

A. A. Stanley.—Mr. A. A. Stanley, the well-known musical director of the University of Ann Arbor, is in the city.

A Successful 'Cellist Manager.—Concert managers who can also play the 'cello are not in abundance. Louis Blumenberg has just returned from a most successful concert season, and that too in the face of a most discouraging financial depression. He was the 'cello virtuoso of his company, and handled the business end of the concern with equal ease. The company is playing a series of concerts in the East before it disbands for its summer vacation.

Grossmith Recitals.—Mr. George Grossmith, the clever English entertainer, gave a series of his enjoyable recitals at Mendelssohn Glee Club Hall, giving afternoon recitals on Tuesday, Thursday and Saturday, and Wednesday and Friday evenings.

A YOUNG German lady.—A young German lady, diplomaed for piano, harmony and counterpoint in Raff Conservatory, Frankfort-on-the-Main, Germany, seeks position in a prominent conservatory. Address A. B., care of THE MUSICAL COURIER.

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NO. 786.

NEW YORK, WEDNESDAY, APRIL 18, 1894.

DOES any manufacturer of high grade, so-called classic pianos believe he can go to heaven when he dies when he is guilty of putting out cases with single veneers while he is on earth here making pianos?

THE New England Piano Company will make a series of alterations in its Boston warehouse this summer, taking the studios out on the fourth and fifth floors and transforming the space into large piano salesrooms. Mr. Scanlan finds this necessary to accommodate the large retail trade of the company. It is also probable that changes will take place in Chicago at an early day.

THE new Weber Style 9 is attracting a great deal of attention and many complimentary things are said of it. Mr. C. C. Clay, of Sherman, Clay & Co., San Francisco, Cal., who was here week before last, was loud in its praise and predicted a great sale for it in his territory.

"STRINGS" is the name of a new monthly musical paper, No. 1 of Vol. I, having just made its appearance. It is published at Dolgeville, N. Y. It is full of life and snap and pull—just as "strings" should be—and has lots of valuable information. Dealers should send for a copy and study it.

WE shall publish on April 25 an enlarged edition, and shall distribute over 20,000 MUSICAL COURIERS. Those who desire special work in that number should have all the matter at this office by Saturday morning next. Our first forms are now on the press, and in a few days we shall close all but a few inside forms.

IF the present large weekly editions of THE MUSICAL COURIER continue, and there is every prospect of such continuance, we shall print and distribute 1,000,000 copies of this paper this year. Books, documents and data always open and ready for investigation.

We also desire to notify new advertisers that our rates of advertising on new contracts will be advanced on June 1.

THERE is no truth whatever to the rumor sent out by a certain Omaha firm to the effect that Max Meyer & Brother, of that city, had determined to give up their piano and organ business and devote their time entirely to their jewelry business. It would not be a bad scheme for Max Meyer & Brother to get at the bottom of these rumors; they might discover something there.

A SUPPLEMENTARY catalogue has just been issued by the Vose & Sons Piano Co., of Boston, containing among other new matter the text of their World's Fair Award. Mr. Geo. J. Dowling left for an extended Vose trip last week, and Mr. Drew is also on the road for the company. The Vose & Sons Co. are intent upon business as much as ever, and the factory is prepared to meet all demands for the Vose piano.

M. R. HARRY SANDERS, of Sanders & Stayman, Baltimore, who visited the Estey factories at Brattleboro and also Boston and New York last week, has returned home. His house has just taken the representation of the Paillard music boxes. The sheet music and small musical instrument department of the house of Sanders & Stayman is a success. "I wish we had started these lines in our business 10 or 15 years ago," said Mr. Sanders.

THE new Schwander grand action is now on the market, and is of the same high grade of workmanship as that for which the Schwander house is internationally famous.

Every detail is as carefully made as high knowledge of scientific manufacture can turn out. And the adjustment of this grand action is as beautiful and natural as the human finger. The key obeys the finger, is en rapport with it, and that is the true secret of perfect action regulation.

A FIRST shipment of Emerson pianos has been made to the new representative of the Emerson piano in St. Louis—Mr. A. E. Whitaker, one of those young and intelligent piano men who is destined to play a prominent rôle in his section. The Emerson is a great piano for dealers who are bent upon building up a valuable local reputation. It is the kind of musical goods that can be sold with both profit and satisfaction, and we congratulate both parties to this transaction.

ONE Frank Buck, who claims to have an office at 479 Main street, Fond du Lac, Wis., has issued a circular claiming that he is the factory representative for pianos and organs of high grade, but he fails to mention the names of the manufacturers. The circular is an attack on local dealers and is full of contemptible slanders and falsehoods, and no attention whatever should be paid to it. All we have to say about stuff of that kind is that it is an injury to the trade, and that manufacturers who support such a man as this Buck are cutting off their own noses to spoil their faces.

WHAT a ludicrous spectacle some of the trade editors present to-day in their ungovernable rage at this paper! How long ago was it that one of this motley crowd abused Mr. Peck personally and shamelessly, considering the time and occasion? How long ago was it that another traduced Vose & Sons, and another the Briggs house, and another the Fischers, and Mason & Hamlin, and Mr. Wheelock—personally? And yet these same men are now engaged in the delightful spectacle of throwing mud at this paper—for what?

We are abusing no one. We are not engaged in analyzing the characters of Messrs. Lee or Church or Moore or anyone interested in the Everett piano. We are continuing, as we started some years ago, to state that it is a false and vicious system that drives a cheap piano into the realm of the medium high priced and the high grade pianos. We are merely pursuing a legitimate function of a representative newspaper, and we are indorsed in it, as we are always indorsed and will be indorsed by the combined trade.

Would it not be a better part of assumed valor for these trade editors to see what in their back numbers they have published about the men (not the measures) of the piano trade?

See in how disgraceful a manner they have abused the names of such men as Mr. Wessell, Mr. Steinway, Mr. Sohmer, Mr. Peck, Mr. Steinert, Mr. Weber—personal abuse we refer to—a system of journalism we have not even bothered with.

It is always with THE MUSICAL COURIER a trade principle, and not an individual question, and hence it is THE MUSICAL COURIER; and it is really a waste of time and space to discuss editors of music trade papers who are not endowed with the ordinary capacity that enables men to earn a decent living honestly and without repeated collapse and failure. What they say has thus far certainly had no effect either upon the trade or upon this paper. That is dead sure. What effect it has had upon them their own helpless condition shows.

The proof of the pudding is in the eating. All of these men do not publish in one month as many copies of papers as THE MUSICAL COURIER publishes regularly in one week. Hence there is no necessity to waste another word.



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MANUFACTURER OF GRAND AND UPRIGHT PIANOS

CHICKERING.

The Present Status.

IT can be said without fear of any possible contradiction that the pianos of the famous house of Chickering & Sons, of Boston, were never made more successfully from both architectural and tonal points of view than at present; and this signifies much, for the Chickering pianos have always been artistic creations of the first rank.

The whole atmosphere of the great, old institution is inspiring in its juvenescence and in the evident desire of everyone associated with it to do his utmost to help in bringing forth upright and grand pianos that are made to delight musicians and cognoscenti and those, too, who are by fortune cast with the house to sell its product. A careful inspection of the factory shows an amount of vigor, of restless energy, an anxious desire to make of each Chickering piano a model of artistic excellence, and there is such *esprit de corps* as can seldom be seen in a great industrial establishment.

Someone recently said, during a talk about piano men and the piano business, that a piano man is born, not made, following the old Latin adage regarding the *nascitur* of the poet. We thought of it and concluded that this was *non fit*, and are borne out in our conclusion by a number of instances that, within a few years, have become manifest. There is no question that it is the rather egoistic notion of a great majority of piano men that a successful piano man must be to the manner born; that the outside world of intelligence can furnish no men of calibre for the piano trade; that the father, grandfather, uncle or other kin must be looked to to produce the successful piano man, and yet, when we come to put this statement under the crucial test of analysis, taking our supply of data from facts, we find it faulty and false.

We may instance a gentleman who only a few years ago came from a line of commerce distinctly and diametrically different from the piano business, and first as a trustee of a New York house, then as an active participant in the business, soon became one of the interested associates of a great piano house, and now is a most valuable and valued counsellor at its boards.

Another instance can be pointed out in Chicago where a gentleman, who about four years ago had no dreams of entering the piano trade, has by dint of a clear and concise mercantile intelligence made himself a leading factor in the piano trade of that city, giving tone and direction to a great piano business there.

We know of a case in the city of Boston where a gentleman, formerly associated with great railway interests, entered the piano trade and has since occupied a prominent position. He was trained to conduct large transactions and was gifted with mercantile instincts, and he absorbed the piano idea rapidly.

One of the greatest firms in the piano and organ trade of the West was made great by a man who was formerly in the book and publishing business, with no conception at the time of what the piano and organ trade was. There are a number of prominent cases in addition to the above that strengthen the view that intelligent men can readily adapt themselves to the intricacies of the piano trade.

Moreover it is our impression that the piano trade would be vastly benefited and its scope and horizon enlarged and broadened if men, educated in other spheres, were amalgamated with this trade and would bring to it their experiences and their general commercial and financial training. It is a rule entirely too circumscribed to admit of practical enforcement that makes it imperative for a man in order to be successful in the piano line to be by inheritance and education, what is called, a piano man. The rule is too narrow and the facts are against its enforcement.

The Chickering case proves this, too. It was brought about by a series of circumstances that the house of Chickering & Sons was placed under the control and guidance of young men, educated in the largest fields of finance and commerce, but outside of the piano trade, and what do we behold? The very first thing that becomes noticeable as soon as the

new régime becomes distinctly operative is a standard of excellence in the pianos such as had not been exceeded in the history of the house.

The young men who are now interested recognized without delay that the great power of the Chickering name among artists and musicians, and dealers depended upon the formidable artistic qualities of the Chickering piano itself, and that, no matter what may be determined upon in the character of the policy to be pursued under the adjustment of the new conditions, vastly influenced as they must be by the new conditions of trade since the crisis, the character of the piano must be of the highest standard.

How many piano men are there who would have or could have grasped this operating principle more effectively? How many, considering all the perplexing circumstances of the case, among which should not be forgotten the very circumstances that brought about the new control, would have exhibited the moral courage to formulate this principle and carry it through irrespective of any discouragements? If nothing else were said, this in itself is sufficient evidence that the régime has demonstrated its ability to cope with the most advanced minds in the piano trade, and it is this principle that is at the foundation of the Chickering business to-day—the principle to produce a magnificent piano, a superb instrument.

The first work therefore decided upon was to abide by Mr. Geo. H. Chickering's ideals and give them the greatest freedom in execution. Mr. Chickering's life is concentrated in a devotion to this artistic ideal, and he found the young men sympathetic co-operators who stimulated him to the highest exertions. We see the result now in the beautiful specimens of pianos the house of Chickering & Sons is producing.

For years past, as most naturally would be the case with an old established house, the firm had been accumulating a small army of old pianos chiefly taken in part payment of new Chickering's. How to get rid of such stock is always a problem with piano men, but the new school, as we might designate it, applied sound business principles to the solution of this perplexing question by concluding to dispose of this old stock *en bloc* and getting it off the hands of the firm. They turned it into quick assets and transformed thousands of dollars' worth of dead material into living accounts. This process is now well known. It was predicted that the restoration of these old Chickering pianos and their sale at auction would prove injurious to the house. That is what the old piano men said. No heed was paid to them, but modern methods were applied to the disposal of these goods with the most gratifying results.

If it proves anything at all, it proves that the piano trade must inevitably become a gainer by the infusion of such new elements. We shall therefore not be surprised to find other so-called innovations to place the Chickering piano to the fore. The decision to re-form the New York establishment signifies that those at the head are prepared to take the boldest kind of steps to infuse new methods in the trade.

The lease of Chickering Hall here was oppressive, but had to be legally recognized. As soon as it was found that it could not be changed it was decided to change the building to make it profitable. We have no doubt that the very fact of an innovation will prove attractive, and that the new warerooms will at once become popular. Laid out on a plan of usefulness, combined with architectural and decorative beauty, these warerooms must inevitably become a pivot around which the musical world of New York will revolve.

Chickering & Sons are therefore prepared under the guidance of intelligent men to get their share of the approaching piano trade. As each movement takes place it will be properly recorded in these columns, and this will show a dignified and stately progress of affairs, by means of which the Chickering piano will retain its place and advance parallel with the universal progress of the piano trade.

The value of the name of Chickering is phenomenal. It carries with it a certain poetic reminiscence that repulses trade antagonisms by force of its own inherent and individual strength, and by the affection that exists for it among the people. The whole musical America has been educated contemporaneously with the birth and development of the Chickering industry and the Chickering piano. There is synchronism between the growth of the art here and the growth of the Chickering piano that makes its name irresistible, and no one recognizes this better than those at the helm. Mr. Chickering himself is

too modest to acknowledge this, but nevertheless it is so.

The tremendous popularity will be properly utilized, and everything will be done to continue to cultivate the same spirit among the people relative to the Chickering piano of to-day and of the future. The piano will be the thing, as it always has been with Chickering & Sons.

In course of the development of the future it will also be practically illustrated that a man need not be compelled to refer to his genealogy as an evidence of his ability to become a successful piano man.

THE EVERETT SYSTEM.

THREE is no reason why the Everett Piano Company, of Boston, which is controlled by the John Church Company, of Cincinnati, should not continue its prosperous career as a piano producing plant, and thereby help to make happy many homes whose inmates are unable to purchase high grade musical instruments, but who are nevertheless entitled to such enjoyment as a cheap piano offers. It is in such capacity that the cheap piano proves a blessing to hundreds of thousands of people who could not enjoy themselves in the manner offered through a piano if all pianos were high grade and high priced.

But for this very same reason the Everett system, as it now prevails, should be abandoned, for under it the less prosperous people cannot get Everett pianos, as the prices asked for them takes them out of the reach of all who are either not rich or not willing to strain a point to get an Everett.

Naturally no one has any particular pity for a rich man or woman who pays the big price asked and succeeds in getting an Everett. In fact it serves them right. The dealer who fails to convince such a rich buyer of an Everett at a big price that he is mistaken need not get angry either, because he is aware that the purchaser is a fool and that, even if the other piano man succeeded in putting the Everett through at an exorbitant figure, he is not feeling particularly good about it.

Let us assure our readers and the legitimate dealers that those unfortunate piano men who, by force of circumstances or for other reasons, are compelled or induced to sell Everett pianos at high prices are not happy men. They know that during every hour something may occur to disclose to the buyer that he has one of the cheap pianos of the day in his drawing room, and that this dénouement will be fatal to the dealer's standing is felt by him. There can be, there is no pleasure in doing business in that manner, or on the line of this particular system of the Everetts, which forces unnaturally a piano, thoroughly acceptable in its grade, far above its normal altitude.

If the John Church Company could succeed in this system it would also prove deleterious to the whole piano trade of the country. There is now a number of small imitators following the same commercial system, and no doubt others are observing the operations of the John Church Company with great care, in order to follow the footsteps of the company, which, if it could ever succeed in impressing upon the public through the press and its hundreds of agents that the Everett is a high grade piano, would be able to maintain the position for a sufficient length of time to make a vast fortune out of it in the meantime.

But there must necessarily be a limit to such a system from the mere fact that its basis is false, just as false as that of a newspaper claiming a large circulation when it has none. All such systems are naturally infected with decay, and it is only a question of time for them to disappear.

The John Church Company controls a large retail trade in the city of Cincinnati. Can the company feel comfortable knowing that many good citizens, accepting the company's name as a guarantee of good faith, have Everett pianos in their homes purchased at large figures, and also purchased under the impression that the instruments were high in grade and quality? Can the men of the company feel contented under the circumstances? We have too much consideration for their intelligence than to answer otherwise than "No."

That constitutes in itself the inherent decay in the system. It cannot be made a permanent, integral part of the John Church Company's system of trade. There is no use. There is no glory, no future, no permanent profit, no advancement in the value of the plant in advertising, offering and selling a cheap piano like this Everett as a high grade musical instrument. It will not go.

THE Winterroth piano, with the name of Winterroth cast in the plate, is made by the Standard Piano Company of this city. We were asked about this some time ago, but have just discovered the name of the maker. E. G. Harrington & Co. are the makers of the Standard Piano Company pianos.

THE THERE is a report out to the effect that Charles H. Bobzin, formerly of the old Detroit Music Company, and who since his failure has been employed there for part of the time, will take charge of a branch house of the W. W. Kimball Company at Detroit. We have no means to verify the rumor, which reaches us just as we go to press.

THE John Church Company, of Cincinnati, has sent in a letter resigning from the Sheet Music Board of Trade. The letter will be acted upon at the next meeting. This may be interpreted as a cut in the price of sheet music. The sheet music trade of the company is very extensive and it has been a power in the organization from which it has resigned.

THE Brambach piano? It is manufactured at Dolgeville, N. Y., and is a thoroughly well built piano, made to endure and of excellent qualities, just suitable for a good, average trade. We examined the plant some weeks ago and it is in such condition that the best kind of results are obtained for the manufacture of a good, solid, thorough commercial piano that can sell on its merits.

WE are informed that Stettner & Koch, of Columbus, Ohio, who failed some time, pay 6 cents on the dollar. James H. Puntenney is the assignee, and has charge of the business, and some of the creditors—Oliver Ditson Company, McPhail Piano Company, A. B. Chase Company, Stratton & Son—have signed a release. The First National Bank of Mt. Gilead, Ohio, has brought suit against Mr. Puntenney for \$525 in connection with the case, but we are not in possession of details.

THOSE who desire to see some truly excellent pianos should try the Briggs made by the Briggs Piano Company, of Boston, whose latest specimens are beauties. Speaking of the Briggs reminds us that Mr. E. W. Furbush has started on his first trip in the interest of his house, and this means business. The annual election of officers of the Briggs Piano Company will soon take place, and it is probable that Mr. C. C. Briggs, Sr., will be re-elected as president, Mr. Furbush will be the vice-president of the company, F. D. Irish treasurer, and C. C. Briggs, Jr., secretary.

M. WM. BARRY OWEN, treasurer of the McPhail Piano Company, of Boston, has resigned to enter into the employment of the Autoharp Company, of Dolgeville and New York, on May 1.

Mr. Owen's relations with the McPhail Company continue on a pleasant basis, and his associations with the Autoharp Company are due to a desire to devote his particular talents to the development of this rapidly growing specialty. He is a young man of more than usual intelligence, active and ambitious to make a useful and successful career, and there is open to him an opportunity compatible with his talents.

A DEALER in Massachusetts recently sold to a "personal friend," because of particular personal considerations, a Horace Waters piano for \$425. To his chagrin the "personal friend" soon thereafter came across a New York paper in which the advertisement of Horace Waters & Co. was published offering their pianos at \$250. As a matter of course the dealer tried to wriggle out of it, and the result is unknown to us, and is a matter of total indifference.

Horace Waters & Co. are doing the proper thing in advertising their pianos at \$250, for that is about what they are worth at retail; but the dealer who sells them at \$400 or \$425 ought to be carried out of town on a rail. This piano business can be conducted successfully without resorting to highway robbery.

—Latest by Telegraph:
The high winds of last week dislodged a water tank from the top of Hardman Hall and it came crashing through the skylight into the piano warerooms on the ground floor, fell on three pianos and damaged the tops of six.

"I TOLD YOU SO."

OF course everybody will now claim that they knew all along that Hardman, Peck & Co. would win the case. That's natural; but it would have been just the same the other way. That's natural, too.

KIMBALL'S LATEST.

THE telegrams and notices published in many daily and weekly papers tell us that the leading artists of the Abbey & Grau Opera Company have given to the W. W. Kimball Company most unequivocal testimonials on the Kimball pianos. If these testimonials have value—and the fact that they are highly prized by the greatest piano firms on the globe is an evidence that they are valuable—they certainly must be of vast benefit in the present and future to the W. W. Kimball Company.

What is there to add to this subject? Has not THE MUSICAL COURIER for years past been calling attention to the tremendous scope and plan of the Kimball house, and have not all piano houses had ample opportunity to prepare and meet this Kimball competition? How many are there who have given proper consideration to this vital matter? We know a few—and only a few—and among these there is one gentleman in Chicago who has only recently entered the piano trade and yet he has had the intellectual grasp of this Kimball question and has fully appreciated it in every aspect.

The Kimball question! Well, if it is not one of the greatest in the trade to-day we don't know of any. Not only has the Kimball Company secured these remarkable testimonials, but there is no concern in the trade that now will use them, or any like them, as the Kimball Company will. Whatever there may be of utility in printers' ink as a propagator of these testimonials will be brought into action, and our estimable Chicago friend will again find his opinion regarding the Kimball Company fully indorsed by the events about to transpire.

HALLET & DAVIS

AT

LYON & HEALY'S.

THE rumors were based upon truth this time, for the Hallet & Davis piano has been transferred to Lyon & Healy's great establishment in Chicago and will hereafter be found on sale there. This important information reaches us just as we go to press, being confirmed as we write (yesterday afternoon).

Fifty Hallet & Davis pianos are to be shipped to Chicago as the first invoice, and they will represent the advance guard of a new army of these instruments.

A new army indeed, for the W. W. Kimball Company has for 36 years past been handling these instruments to an enormous extent, and with a most satisfactory result to both parties of the compact. During all this period, with transactions ranging to figures unprecedented in the trade, no friction has occurred between the two firms, and not one piano has ever returned to the factory nor was a single account ever disputed.

The W. W. Kimball Company kept the Hallet & Davis piano in the very advanced line of competition, selling it successfully in Chicago against the whole line of leaders, such as the Steinway, Weber, Knabe, Decker Brothers and Chickering pianos. It was placed in the homes of musicians and the drawing rooms of the wealthy and on the concert stage, and its reputation fostered and cherished with a degree of earnestness, sincerity and energy that give it a most formidable standing.

Its transfer to Lyon & Healy's was brought about by the new condition of things that made it imperative with the Kimball Company to devote its attention to the Kimball pianos as leaders, and that are the results of that company's entrance some years ago among the manufacturers.

The Hallet & Davis piano will prove to be a most valuable addition to the line of pianos handled by Messrs. Lyon & Healy, and the tremendous vitality and, we may call it, furore with which Lyon & Healy are conducting their business will enhance to a still greater degree the prestige of the Hallet & Davis piano in Chicago, the West and the Northwest.

From this new move indirect results will unquestionably flow that will eventually bring about other transformations in the Chicago piano trade; but it would be idle to speculate regarding them at this early day.

For the present it is needless to add more than the compliments of the hour to both firms, who are on the eve of a larger and more extensive trade than either have yet had in the piano line.

SOHMER

VERSUS

SOMMER.

THE case of Sohmer & Co. v. Sebastian Sommer Piano Company, for permanent injunction, came up before Judge Bischoff in the Equity Term of the Court of Common Pleas of New York last Monday morning.

Sohmer & Co., the plaintiffs, were represented by Mr. Gilbert R. Hawes, and the defendants, the Sebastian Sommer Piano Company, had as attorneys Messrs. Mooney & Shipman.

This case, which has attracted wide attention, did not draw any piano men from their desks to the court room. The only trade men present were witnesses and were as follows: Mr. Hugo Sohmer, Mr. Sebastian Sommer, Mr. Wm. F. Boothe, Mr. Francis Bacon and Mr. Wm. Mylius.

In opening the case His Honor asked how long it would take and was told by plaintiffs' attorney that it would certainly consume the entire day and probably run over into Tuesday.

Mr. Hugo Sohmer was the first witness put on the stand, from whom the attorney drew some interesting information relative to the amount of advertising Sohmer & Co. had indulged in and its cost in dollars and cents. Mr. Sohmer swore that his firm had expended \$500,000 in this way.

One certain card alone put in evidence had been widely distributed, a half million having been issued. The souvenir of the World's Fair issued last year had reached a circulation of 300,000 and 200,000 more were contracted for. Sohmer & Co.'s advertisement is now on the back page of 14,000,000 copies of books issued in the Seaside Library series.

He brought out the fact that there was only a margin of \$10 or \$15 profit on the plainer Sohmer styles. He swore to the wholesale and retail price of the Sohmer piano, as will be found in the evidence printed elsewhere.

Mr. Sohmer's bearing on the witness stand was as courteous and affable as it is in every day life. He was a good witness, both on direct and on cross-examination.

Mr. Wm. Mylius proved a witness both bright and entertaining. He ran away with the defendants' attorney similar to the way in which Miss Madeline Pollard did in that late suit. His answers were tart and put Mr. Mooney on his mettle.

A laugh was indulged in by the court and all present when he stated that a lady to whom he sold a Sommer piano brought in a piece of the piano whenever she came to his place to pay an instalment. The attorney for the defendants thought Mr. Mylius had a good thing, as should the piano continue falling apart and the lady persist in bringing the detached parts when she made payments Mr. Mylius would soon have the money and the piano as well.

Mr. Mylius also provoked a laugh when he gave with dramatic effect Mr. Boothe's speech, claiming certain trade privileges because the members of the firm of Sohmer & Co. were but naturalized citizens, while he (Boothe) was an American boy.

From present indications the case will consume several days and a decision is not looked for until late in the week, or perhaps not until next week.

The proceedings of Monday will be found elsewhere in this issue.

—Latest by Telegraphic Newspaper Clips:
Vogelpohl & Spaeth, it is rumored, contemplate the removal of their organ factory from New Ulm to Mankato, Minn.

—Latest by Telegraphic Newspaper Clips:
Gummel & Tasman, at Summit, N. J., have changed their location and are now on Maple street

—Latest by Telegraphic Newspaper Clips:
W. H. Fitch has opened a repair shop for musical instruments at Little Falls, N. Y.

—Latest by Telegraphic Newspaper Clips:
Alfred Dolge & Son, of Dolgeville, have purchased the piano case factory of J. P. Lockey at Albany and moved the industry to Dolgeville. It will be in operation within a month, from 75 to 100 hands being employed. Every portion of a piano, except the steel frame, will then be made in Dolgeville.—Utica "Herald."

THE MUSICAL COURIER.

OFFICE OF THE MUSICAL COURIER,
CHICAGO, April 14, 1894.

THE recent coming of the grand opera troupe to this city has seemingly started a little pleasant competition between several piano manufacturers. On the libretto and programs issued by the Abbey & Grau combination appears the statement that the Knabe pianos are used. No sooner had the opera company finished their engagement than there appeared an advertisement of Messrs. Lyon, Potter & Co., who, as general Western representative of the Steinway piano, claim that the following artists connected with the company used their piano during their stay in Chicago: Mesdames Eames, Calvè, Arnoldson and Nordica, Messrs. Jean and Edouard de Reszke, Mancinelli, Lasalle and Vignas, which is the truth. To cap the climax the W. W. Kimball Company, published an advertisement of about four times the size of the Steinway advertisement and included testimonials from all of the artists with the exception of Mesdames Eames and Arnoldson, which appeared in the former advertisement spoken of, and in addition included the names of Messrs. Beyignani, De Luci, Plançon, Ancona, Castelmary, Mrs. Scalchi and Miss Guercia.

Reduction Sales.

It is hard to say what the effect of the recent reduction sales is going to have on business in the future. Some of the houses who have been most active in this method of attracting trade have been so successful at it that it may be possible that they will decide upon continuing this method in the future.

The West Side dealers have felt the effect on their trade precisely the same as some of the South Side dealers. It is a positive fact that those houses in this city who have not, as it were, kept up with the procession in this respect are feeling keenly the sharp competition. There is only this much to be said about such a method of doing business; if all the houses should see fit to adopt it there will be a considerable diminution of profits, and it certainly will be worse for the whole of them.

A Removal.

The Haines Brothers' branch house here, under the management of Mr. Thomas Floyd-Jones will move their ware-rooms from No. 366 Wabash avenue, to No. 367 Wabash avenue, directly opposite, which is the store formerly occupied by the Thompson Music Company; the latter, as has already been stated in the columns of THE MUSICAL COURIER, will move to 261 Wabash avenue.

Mr. Thomas Floyd-Jones is thinking seriously of adding to his line of goods in this city one or two other makes of pianos, and visits the East presently for this purpose and other business reasons. Mr. Floyd-Jones has been located in this city now upward of eight years. He is well known in the Western trade, has an excellent reputation, is popular with the trade here, and throughout the West, and with the proper facilities can, no doubt, do very much more business than he has ever been in a position to do heretofore.

Tryber & Sweetland's First Piano Cat.

The first catalogue of the Lakeside pianos manufactured in this city by Messrs. Tryber & Sweetland has just come from the press and the company are at work on a catalogue of the Garden City piano, a second grade instrument which is also manufactured by the same company. It is claimed by the makers of the Lakeside pianos that it is a strictly first-class instrument, the cases being doubly veneered, the pin block constructed in the most approved manner, the actions strictly first-class and that the scale was drawn by an expert of 30 years' experience both in Europe and America.

The cuts of the pianos are handsomely printed in colors, and the whole make up of the catalogue is creditable to the manufacturers.

Only one scale is used in these instruments, and it is only necessary to say that it is a full sized piano, perhaps 4 feet 9 inches tall or more. Messrs. Tryber & Sweetland are meeting with great success in the manufacture of pianos, and at the present time find great difficulty in supplying the demand.

Praise for the Coulon.

A Coulon piano was recently placed in the rooms of the Ottawa (Ill.) City Club, and was played at an entertainment given at the club rooms the evening of April 5. Mr. J. H.

Kowalsky, the eminent vocal teacher of this city, was present on this occasion, and gives Mr. Coulon a testimonial which is hereby reproduced:

OTTAWA, Ill., April 5, 1894.

MY DEAR MR. COULON—I take great pleasure in commanding your piano to the musical public. Its power is marvelous for an upright, and its resonant quality very fine. In using it for accompaniments its singing qualities are very beautiful, and I feel it a great privilege to commend its many fine qualities. Wishing you all the success you so greatly deserve, I remain,

Yours very truly,

J. H. KOWALSKI.

31 Kimball Hall, Chicago.

Not Favorable.

The affairs of the Columbian Organ Company are not shaping themselves very favorably for the creditors. The Trust Company, who have the company's affairs in charge, report only about 10 per cent. of the amount on hand which is owing by the company. That is to say the liabilities are about \$40,000 and the available assets, at the present time, not much over \$4,000.

Rudolf Dolge.

Mr. Rudolf Dolge, of Messrs. A. Dolge & Son, returned to the city this week after a short trip through the Northwest and will leave almost immediately for Cincinnati, Cleveland, Indianapolis, Buffalo, thence to New York. Mr. Dolge has had good success on his trip, which has been mostly devoted to the interests of the autoharp business.

Bought Fixtures.

The Russell Piano Company purchased all the fixtures of the Reed & Sons' piano factory on Canal street, in this city, which will give the company facilities for producing from 25 to 30 pianos. According to the true laws of trade both parties will be the gainers in this transaction.

Improving Trade.

The Story & Clark Organ Company are feeling the effects of a revival of trade to such an extent that one month's increase in the same ratio will bring their business to the status before the depression in business came upon the country. Mr. Melville Clark is taking a trip through the South, and when last heard from was at Look Out Mountain, Tenn.

Gone to Dixon.

The workmen employed in Messrs. A. Reed & Sons' piano factory, in this city, will leave here on Monday next for Dixon, Ill., which is, as is well known, the site of the new Reed & Sons' factory.

Claims the Handsomest Store.

Mr. S. D. Roberson, the manager of the W. W. Kimball Company branch house in Milwaukee, Wis., claims to have the largest and handsomest store in the State, and carries 100 pianos on hand constantly.

Too Many Orders Just Now.

The Schaefer Piano Company, of Oregon, Ill., are overrun with orders for their goods, in consequence of which they are increasing their product as rapidly as possible.

Back Again.

Mr. P. J. Healy arrived in town yesterday from his Eastern trip.

Given Up the Business.

The Revell Furniture Company have given up the piano business. This, in accordance with past experience, was to be expected, but hardly so soon. Mr. A. H. Rintelman, who had charge of the piano stock with the Revell concern, will move the instruments to a store on North Clark street, which we believe is No. 580, which is about near Schiller street, and only a short distance from the North avenue entrance to Lincoln Park.

A New But Expected Incorporation.

Burdett Organ Company, Freeport; capital stock, \$15,000; incorporators, J. H. Brockmeir, F. J. Burdett and F. L. Brockmeir. We understand that the Burdett organ to be manufactured by this concern is to be handled by Lyon & Healy.

Damage Repaired.

It will be remembered that there have been two quite extensive fires on the West Side recently, Mr. Adam Schaaf being one of the sufferers and Messrs. Safford & Sons being the other. Both of these concerns are now in a fair way of completing the repairs to their respective stores, Mr. Adam Schaaf's store being practically completed with the exception of painting and decorating. Safford & Sons have made an alteration in their store, having changed the front and put the entrance to one side. They have also given up the sheet music business, and thrown the whole store into one room, making now a very attractive wareroom.

In Town.

Mr. Schimmel, of the Schimmel & Nelson Piano Company, of Faribault, Minn., was in town this week and bought a fine line of veneers from the famous veneer man, C. H. O. Houghton.

Mr. Reinhard Kochmann, representing Messrs. Hardman, Peck & Co., was in the city.

Mr. L. S. Parsons, of Waterloo, Ia., and Mr. N. H. Slaughter, of Perry, Ia., were in town this week.

Mr. Robert Manning, of Messrs. Goddard & Manning, Athol, Mass.; Mr. Chas. E. Samson, of Ypsilanti, Mich.;

Mr. G. B. Grosvenor, of Dubuque, Ia.; Mr. H. Huber, of Minneapolis, Minn., and Mr. W. J. Dyer, of St. Paul Minn., on his way East

New Liszt Organ Catalogue.**Mason & Hamlin**

THE Mason & Hamlin Organ and Piano Company has just issued a new Liszt organ catalogue, containing new and interesting features. The title page of this catalogue, by the way, is very handsome, being made from a design of L. S. Ipsen, one of Boston's foremost draughtsmen. On page 19 of the catalogue is an illustration of a new style just introduced, namely, Style 525. This is a single manual pedal base Liszt organ, and has 17 stops and 303 reeds (equivalent to 303 pipes in a pipe organ).

The full organ and knee swells in the instrument can be independently operated by either the knee or the foot, and the organ can be fully supplied with wind by the former (having blow pedal for foot conveniently placed above pedal keyboard), or wind can be supplied by a second person using the blow handle. The case, which is elegant in design, is of quartered oak, and altogether the instrument is very impressive. The catalogue is well worth examination, and Mason & Hamlin will send copy of same to any applicant.

"Crown."

GOODS with merit, pushed by business methods of high order, are bound to succeed. Business methods of high order will push almost anything in time, but when the article has merit success soon follows good business methods. That's the reason the "Crown" pianos and organs have achieved such success. That's the reason these pianos and organs are achieving more success daily.

The instruments have merit and there is no let-up in the high business methods behind them. There is no dealer in the country who is not familiar in some way or another with "Crown" goods. Some are familiar with them from handling, others are familiar with them from competitors handling. The latter are apt to be the sorrowful ones. Why not be one of the happy ones?

Rhode Island Music Company.

THE Rhode Island Music Company, of which notice of organization was recently published by us, has been incorporated under the laws of the State of Rhode Island, with a paid in capital of \$5,000 and the privilege of an increase to the amount of \$10,000, to do a general piano, organ and music trade at 482 Westminster street, Providence, R. I.

The directors and officers will probably be elected this month. Z. E. Cory is the business manager.

The assignee of the former firm of Cory Brothers has removed the stock to the Slade Building, at Providence. The creditors of the old concern will get nothing—if that much.

—Latest by Telegraphic Newspaper Clips:
The Kimball Portable Pipe Organ was used at the concert of the Washington, D. C., Choral Society on April 11.

—Latest by Telegraph:
Mr. Otto Braumuller, of the Braumuller Company, has returned from a Southern trip.

—Latest by Telegraph:
Mr. G. C. Crane was in Boston last week in the interest of the Krell piano.

—Latest by Telegraph:
Mr. Foster, of the Foster Piano Company, Rochester, is having much success finding good agents for his piano.

—Latest by Telegraph:
Mr. E. Walters, Eastern traveler for the Chicago Cottage Organ Company, is now on a trip in New England.

—Latest by Telegraph:
Mr. D. C. Bond, formerly with the Waterloo Organ Company, is now with the Chicago Cottage Organ Company, taking charge of their Middletown, N. Y., business.

**We don't make
the Best Pianos**

in the world; but mighty good for the money. And we are not asking high prices, but only enough at present to keep our factory running. Profit is a thing of the past; to-day we are glad of wages.

This is all to your advantage.

Claflin Piano Co.,

517-523 West 45th St.,
New York.

A STEINERT YEAR.

IT will seem incomprehensible to a great many members of the trade, and yet it is absolutely true that the fiscal year of the M. Steinert & Sons Company, of Boston, Providence, New Haven and other New England points, which has just closed shows a handsome tangible profit. It shows that this large concern, with its ramifications throughout the dense and active sections of New England, has actually been doing a remunerative trade in pianos at a time and during a period when trade was supposed to be completely paralyzed.

The fact must be accepted. The monetary condition of the company during the prevalence of the crisis showed it to be in a wholesome, healthy state prepared to take advantage of such emergencies and contingencies as are characteristic of times of panic, and not once during those dark days did the M. Steinert & Sons Company give evidence of even a temporary embarrassment such as was manifest and manifest generally in this and other trades even among the best of houses.

We doubt if there is to-day in the purely retail trade in the piano line any firm that conducts so large a business and does it so smoothly and so free from friction. The truth is, the M. Steinert & Sons Company consists of a head of the institution, and a set of younger members, all of whom have made a thorough study of the elementary laws of the retail piano trade, and their adaptation to all conditions of society. Mr. Morris Steinert, the founder and still active head of the company, a man of renown in musical circles in this country, a student, a philosopher, a merchant and a financier, has brought to bear upon the piano business all the energies of his intellect in order not only to study it subjectively, but to learn how to apply the results of his investigations to the practical solution of the piano problem.

He has not only infused enthusiasm in his sons and given them a model to follow in his own case, but he has created them into a board of coadjutors with whose assistance he now, through the company which consists of him and them, can arrange any new method of expanding and developing the trade of the house whenever the commercial and industrial situations call for it.

Up to the present moment the M. Steinert & Sons Company is the leading retail house of its line in New England and it has been maintaining its place with greater accentuation during the panic year than during any preceding year and has actually put aside a profit when nearly all the other firms either made nothing or ended the year with a loss. This, as we said, is the record.

Its chief trade is done in Boston under the direct supervision of Mr. Alexander Steinert, under whose remarkable management a great institution has been created. Even if it were entirely isolated from any of the other Steinert branches, the Boston house as an independent piano establishment would be one of the greatest in the country.

Mr. Alexander Steinert has unquestionably established with his work in Boston a reputation as a leading and foremost factor in the piano trade. As one evidence in argument of this point we merely ask those who know anything of the Boston retail piano trade to compare the standing of the M. Steinert & Sons Company's Boston house of to-day to the other retail piano houses of that city, and go back in memory to a period of only ten years ago, drawing a picture of that time.

The Steinerts were really then unknown, at least as far as Boston is concerned, while other firms occupied leading and influential positions. To-day in most cases this has been reversed, and this has been the work of Alexander Steinert. Instigated by him and influenced by the success he made, all the Steinert houses operating upon the principles enunciated and reiterated by Morris Steinert—all of them grew into leading positions in their respective localities.

There is a never ceasing desire manifest on the part of the company to study these local conditions and to assimilate them—and is this, after all, the true cause of their success? There is no moment of lethargy with them; they are at all times deeply interested in the piano business, even more than in their own piano business. It is the piano business as a fine art that attracts them, and their unyielding contemplation of its vast range and possibilities keeps them ever active to observe the slightest scintillation in its movements. They vibrate with it.

This is the chief reason that kept them active dur-

ing a period when most men were compelled, if for no other cause than caution, to withhold more than a passive participation in commercial affairs. This was the reason that made commerce for them when none existed with their competitors; and this is the reason for their present condition.

IVERS & POND.

UNDER the system of the Ivers & Pond Piano Company, of Boston, a wholesale representation has been built up that covers the Ivers & Pond piano all over the country, and although it may occasion surprise that the agents number nearly 150, there is no reason to doubt that this figure will in course of time be doubled. How? It is all very simple.

The general advertising conducted by the company was and is intended for the purpose of securing a wholesale representation. Pianos sold directly to purchasers at retail naturally bring about inquiries from the local dealer, and that opens the way to the agency. As soon as it has been acquired every letter and communication addressed to the company from the territory of the agent is immediately referred back to him for handling.

As Ivers & Pond advertise extensively the agents secure an amount of trade through the company that otherwise would drift about aimlessly and would in consequence be apt to be lost.

Such houses as Kohler & Chase, of San Francisco, and W. J. Dyer & Brother, of the Northwest, and too many to mention have therefore become firm agents of the Ivers & Pond Piano Company. It is, as we said, very simple, but it has kept the factory busily engaged in making pianos without any cessation whatsoever.

A BAG OF GAS.

THREE have been appearing in the Philadelphia papers large double column advertisements of the Schomacker piano. In these advertisements is a cut of seven balloons, with the balloon labeled Schomacker highest up in the heavens. Surmounting it is a halo which informs the public that "one hundred points of merit was required for a World's Fair first prize," and on the balloon labeled "Schomacker" is marked "100 points of merit," with the additional false statement that the Schomacker piano was "awarded first prize, Chicago, 1893."

The inference is, though it is not stated, that the Schomacker piano distanced the other pianos in the race for supremacy at Chicago, 1893. The other balloons are labeled "Steinway, Knabe, Decker, Weber, 55 [which doubtless refers to the Blasius piano, as that firm advertises 55 points of merit] and Sohmer."

The last named, besides the Schomacker, was the only piano in the group which was exhibited at the Chicago Fair in 1893, and it received an award next to which the Schomacker award becomes insignificant.

There were no "100 points of merit required" by the judges, and no piano received the "highest award," as there was no "highest award," and the pianos of Steinway & Sons, Wm. Knabe & Co., Decker Brothers and Weber Piano Company were not exhibited and need no defense against such false statements.

The Blasius piano sold to a customer who is dickered for a Schomacker will give infinitely more satisfaction than the Schomacker, as it is a better piano in every way.

The reading of the advertisement is full of plain, down right lies—lies that should make a militia commander amenable to a court martial even in this age.

The worst of the whole thing is that the advertisement is copyrighted by H. W. Gray.

It is too bad that Colonel Gray should be forced to this extreme to sell his pianos.

There is nothing reprehensible in his balloon being the highest in the advertisement, as it is larger than any of the others, and necessarily contains more gas.

Cannot a Schomacker piano be sold any more without resorting to such nonsense?

—Latest by Telegraph:

Mr. Chapman, of Wickham, Chapman & Co., Springfield, Ohio, is making a business trip in New York and vicinity.

—Latest by Telegraph:

Curtis & Co., Schenectady, N. Y., have made arrangements to handle Starr and Muhlfeld pianos and Newman Brothers organs in that city.

—Latest by Telegraph:

The roof of Steinway Hall was damaged by the wind last week. The ventilator was blown down.

THE HARDMAN VICTORY.

IN another column of this issue we publish copies of the legal documents of the injunction proceedings of Hardman, Peck & Co. versus Hardman & La Grassa, which resulted in a victory for the former house.

The documents are the first published, and they are and will continue to be of great interest to the piano and music trade generally. They re-affirm a principle in law which will deter others from attempting to interfere with the established trade marks of old firms.

In this connection Hardman, Peck & Co. send the following letter for publication, the same containing a warning to the trade:

NEW YORK, April 11, 1894.

Editors The Musical Courier:

DEAR SIRS—Judge Ingraham, of the Supreme Court of this State, has to-day ordered an injunction restraining Hugh Hardman and Salvadore La Grassa from further continuing their attempt to appropriate the name of "Hardman" and in other ways endeavoring to infringe upon our exclusive rights in the use of that name as applied to pianos. Judge Ingraham says, after reviewing the case: "It seems to be entirely clear that the intent with which the defendants have used the name of Hardman is, and the methods adopted by them will tend to mislead the public in supposing that the pianos manufactured by the defendants are the same or substantially the same as the 'Hardman Piano' as manufactured by the plaintiffs. No piano manufactured by the defendants will be the 'Hardman Piano.' That piano is the one manufactured by the plaintiffs, and the plaintiffs are clearly entitled to have their business protected and the defendants enjoined from so using the name of Hardman as will commit a fraud upon the plaintiffs and the public."

The object of this letter is to state that we shall continue our policy as begun by the application for this injunction, and we hereby warn all dealers against buying or selling any pianos which will conflict with the purport of the injunction, and that we will prosecute, to the full extent of the law, any infringement in this particular upon our exclusive rights in the use of the name "Hardman," as applied to pianos. We have instructed our attorneys to immediately begin such prosecution should occasion require.

Yours very truly, HARDMAN, PECK & CO.
W. D. D.

THE MUSICAL COURIER gains a great moral victory with this decision, for it was the only paper that rejected the advertisement of Hardman & La Grassa, pending this suit. All the music trade papers that received business from Hardman & La Grassa advertised what is now legally pronounced to have been an illegitimate position, and those who did not receive an advertising contract from Hardman & La Grassa abused those people before the court had decided that their claims were not legal.

Hardman & La Grassa will probably not appeal from this decision, and there is no reason why they should not go ahead and develop their business under their legitimate title. The amount of abuse poured out upon them now by certain trade papers will amount to nothing, and should in fact be welcomed by them, for it gives them the privilege of coming in under the same category with Hardman, Peck & Co., who were also only a few months ago personally abused by the same papers.

The P. M. A. of N. Y. and V. Entertains.

AFTER their meeting last week the Piano Manufacturers' Association of New York and Vicinity entertained the trade press at a collation. The meeting and the collation were held at the Union Square Hotel. No matter of importance came before the association. Afterwards a few informal hours were spent pleasantly.

Among those present were:

Mr. N. Stetson, Mr. Louis P. Bach, Mr. H. Paul Mehl, Mr. F. G. Smith, Sr., Mr. F. G. Smith, Jr., Mr. A. H. Fischer, Mr. Amos James, Mr. Robert Proddow, Mr. F. Kranich, Mr. Otto Wessell, Mr. Wm. E. Wheelock, Mr. W. S. Lawson, Mr. Geo. Nembach, Mr. Geo. Grass, Mr. R. M. Bent, Mr. C. H. Henning, Mr. B. H. Janssen, Mr. H. Kranich, Sr., Mr. Newby, Mr. Hubbard.

The guests were Mr. Brayton S. Chase, of Chase Brothers Piano Company; Mr. Wm. C. Taylor, of Springfield, Mass., and the members of the trade press.

—Latest by Telegraph:

Mr. Jas. A. Völker, Sing Sing, N. Y., who has been handling small goods and sheet music, was in New York last week negotiating for a full piano line.

—Latest by Telegraph:

Notice of removal (which occurs May 1), is going out to all customers of the Schubert Piano Company, the house removing to No. 1418 Broadway, opposite the Metropolitan Opera House.

A BOGUS STEINWAY GRAND.

THERE is now in this city a bogus grand piano sent here from Wisconsin, where it had evidently been sold as a genuine Steinway. On its name board in facsimile reproduction is the title "Steinway & Sons," below which is the word "patent," which in the genuine piano is always "patent grand."

The most remarkable imitation consists of the double lyre Steinway trade mark, which is a very neat imitation made by hand, as the name on the name board is made.

The number of this grand piano is 10,945. It appears to be about a dozen years old. The plate is repaired, evidently by a blacksmith, it having cracked in the treble region where one of the braces gave way. The repairs are made in a bungling fashion indicating workmanship of a primitive kind such as is done in country districts.

The action in it is a Herrburger-Schwander, which has resisted the ravages of the most cruel kind of treatment successfully. The case is a short concert grand size, with chain molding and embellished serpentine bottom, rosewood, and made in imitation of the former Steinway grand cases.

Now, as to leading points that may enable Messrs. Steinway & Sons to trace this fraud piano, there is nothing outside of the plate that can give more than conjecture, and even that does not disclose much. It is a Boston plate; that is all; and even that is not definite.

The piano was made to be sold as a Steinway grand. The parties who engineered the scheme were of course directly active in perpetrating a fraud. Some one has been egregiously and outrageously swindled, and piano men have had their hands in the swindle.

The question now is, who are the piano men that were directly active not only in perpetrating this swindle upon the parties who bought the piano, but also upon Steinway & Sons by imitating the name and trade mark? It is but natural to assume that the same swindlers have been doing this very kind of business right along.

OBITUARY

Gavin Reed.

Gavin Reed, father of A. C. Reed, president of the Waterloo Organ Company, grandfather of Malcolm Love and Charles G. Reed, the secretary of the company, died on Wednesday, April 11, at Waterloo, N. Y. He was born September 1, 1806, at Campbellton, Scotland. He leaves seven children, 36 grand-children and 11 great-grandchildren.

A. T. Coombs.

A. T. Coombs, of No. 440 Tremont street, Boston, a guest at Taylor's Hotel, Jersey City, died suddenly on April 9.

Inquiry at No. 440 Tremont street by a Boston "Journal" reporter elicited the fact that Mr. Coombs had formerly been established at that place for several years, but had left six months ago. His business was buying old pianos, tuning and generally rehabilitating them, and then selling them again for cash or on instalments. He was about forty-five years of age and unmarried. He gave out that he had retired to a farm in New Hampshire when he left 440.

Coombs was reputed to be worth \$30,000, but was very "close." He said that he lived on 75 cents a week, and did his own cooking and washing in his piano shop.

—Latest by Telegraphic Newspaper Clips:

Geo. D. Herrick, at Grand Rapids, Mich., will shortly remove his store to the McMullen Block.

—Latest by Telegraphic Newspaper Clips:

Chas. H. Rugg, of Cambridge, Mass., for the past eleven years employed by the Mason & Hamlin Organ and Piano Company, left his home recently, and, it is alleged, eloped with his wife's sister, Mrs. Terry, who disappeared at the same time. Rugg ceased to support his family some time ago and Mrs. Rugg, who is an invalid, is entirely destitute.

—Latest by Telegraphic Newspaper Clips:

A bamboo organ has been built for the Jesuits' Church at Shanghai, and is said to surpass organs made of metal. As bamboo can be obtained of all dimensions, from the thickness of a pen to pieces of 12 inches in diameter, this natural material costs little more than simply labor, and the tones produced are described as beautifully soft and pleasant to the ear.—Brooklyn "Times."

—Latest by Telegraphic Newspaper Clips:

According to the Pittsfield (Mass.) "Call" C. A. McArthur, of that place, has invented a harp with a string for each tone and half tone. He claims that this arrangement simplifies harp playing and that an ordinary piano score can be used. The invention does away with the use of pedals, and, according to Mr. McArthur, makes possible many effects not obtainable on the harp as now made. He also claims that these instruments can be produced at less cost.

SOHMER VERSUS SOMMER.

Stenographic Report of the Proceedings.

SPECIALLY REPORTED FOR THE MUSICAL COURIER.

NEW YORK COMMON PLEAS, EQUITY TERM.

HUGO SOHMER AND JOSEF KUDER	Before
versus	
THE SEBASTIAN SOMMER PIANO CO.	Mr. Justice Bischoff.

NEW YORK, April 16, 1894.

APPEARANCES.

For plaintiffs, Mr. Gilbert R. Hawes.
For defendants, Messrs. Mooney & Shipman.

It is stipulated by the respective counsel that the Commission issued to Sherman Clay & Co., of San Francisco, California, on behalf of the defendants may be submitted when returned from San Francisco, subject to all legal objections on the part of the plaintiffs; and the testimony to be considered as part of the testimony taken upon the trial of this action provided said Commission is returned within a reasonable time.

It is further stipulated that the Commission issued to Wisconsin on behalf of the plaintiffs be suppressed.

MR. MOONEY—I move to dismiss the complaint upon the ground of a want of equity. It appears from the allegations of the complaint that the plaintiffs are not entitled to the relief which they demand, and I base my motion particularly upon the proposition that the defendants can no more be compelled to use the word "Sebastian" in connection with the word "Sommer," so as to read "Sebastian Sommer Piano Company," than can the defendants compel the plaintiffs to use the word "Hugo" in connection with the word "Sohmer" so that their piano shall be known as that of the "Hugo Sohmer Piano Co." This is not an ordinary action to compel a man to desist from the wrongful use of a certain name which is fanciful, and other than his own; it is an action to compel us to put upon all our goods and circulars and printed matter our Christian and surnames, and no such action can lie in equity.

THE COURT—I understand the gist of the complaint is to ask that there may be such restriction of language as shall prevent the public from being misled. While it is true that ordinarily a defendant may not be restrained from the use of his patronymic, still he may be restrained from using it in a manner calculated to mislead and deceive the public into the belief that the goods so labeled are the goods of the plaintiff.

MR. MOONEY—So I understand the rule. But the point of my objection is that the allegations of the complaint are not sufficient to bring it within that exception to the general rule.

THE COURT—There is an allegation that the name Sommer is used in a manner calculated to deceive and mislead the public into the belief that the pianos labeled Sommer are the pianos manufactured by the plaintiffs.

MR. MOONEY—I will not press the objection at this stage. There is such an allegation flung in.

THE COURT—Whatever may be fairly implied in the complaint may be deemed to have been alleged.

MR. MOONEY—You honor denies the motion and I except.

Now I ask that the plaintiffs be compelled to elect upon which branch of the complaint they will proceed to trial. First, as to whether the use of the name is fraudulent so as to confound the plaintiffs' and the defendants' goods; or

Second, whether they will proceed upon the ground that the similarity of the name is such as is likely to mislead the public.

The Court declined to compel such election; to which ruling defendants' counsel duly excepted.

Hugo Sohmer was then duly sworn and testified as follows:

In answer to Mr. Hawes:

Direct Examination:

Q. You are one of the plaintiffs in this case? A. Yes.

Q. And your partner is the other plaintiff, Josef Kuder?

A. Yes.

Q. And you two compose the firm of Sohmer & Co?

A. Yes.

Q. How long have you been a practical piano manufacturer? A. Since 1863, 31 years.

Q. How long has the firm of Sohmer & Co. been in existence? A. We established ourselves in April, 1872, 22 years ago this month.

Q. During all that time have you manufactured and sold pianos under the name of The Sohmer Piano? A. Yes.

Q. What is the latest number of your pianos manufactured by you? A. We are now in the twenty-second thousand.

Q. And those pianos have been known in the trade and sold to the public as the Sohmer Pianos? A. Yes.

Q. By that you mean that you have manufactured

upwards of twenty-two thousand pianos since 1872? A. Yes.

Q. During those 22 years do you know of any other firm of Sohmer & Co. than your own? A. I do not.

Q. During all this period of 22 years have you heard of any other Sohmer piano than the one manufactured by your firm? A. No.

Q. Have those Sohmer pianos been extensively advertised by your firm? A. Yes, we have spent a great deal of money in advertising.

Q. How much money have you spent in advertising the sale of your pianos during the last 22 years? A. Over half a million dollars.

Q. In what way have they been advertised during that time? A. As a rule we advertise simply the name "Sohmer"; that means the Sohmer piano.

Q. Please look at this volume and state whether that contains copies of some of the advertisements which have been issued by your firm during the past twenty-two years? A. These are samples for the last ten years, in various shapes and forms,

Q. Please look at this card and state whether this is one of the mediums of advertising your piano? A. Yes, this is one of our usual cards, sent out in large quantities.

Q. How many of these did you send out as an advertisement? A. About 500,000.

Marked plaintiffs' Exhibit A.

Q. When did you issue this advertisement? A. It must be at least eight years ago. I cannot remember exactly the year.

Q. And five hundred thousand of those have been distributed? A. Yes.

Q. Please look at this book and state whether this is one of your advertisements? A. This is one of our latest, and intended for the World's Fair.

Q. When was that issued? A. Last year.

Q. How many copies of that were printed and distributed? A. The contract reads for five hundred thousand, and I think three hundred thousand have been delivered so far.

Q. You still have a quantity on hand for distribution? A. Yes.

Q. And which you are distributing daily as an advertisement of the pianos manufactured by you? A. Yes.

Offered in evidence.

MR. MOONEY—I think this line of testimony is immaterial. It will be assumed, I presume, by the Court that the plaintiffs' name is valuable to the plaintiffs.

THE COURT—I think it is relevant and material, to show that it was extensively advertised, as affecting the value of the name.

THE COURT—You may have an exception to the ruling.

The document was then marked in evidence plaintiffs' Exhibit B.

Q. Please look at the papers now shown you and state whether they are copies of advertisements inserted by your firm in newspapers and elsewhere? A. They are copies from programs and from newspapers, as we use them every day.

Q. About how many advertisements like those you hold in your hand have been printed by your firm during the past 22 years? A. I could not tell you how many copies. But I can tell you how much money we spent.

Q. Then the \$500,000 which your have paid for advertising during the last 22 years was expended in advertising similar to the specimens which you now hold in your hand? A. Yes; I can refer, for instance, to the Seaside Library; there were 14,000,000 or 15,000,000 printed on the back covers of the books of the Seaside Library.

Q. Are those papers which you now hold in your hand fair specimens of other printing which was done during the last 22 years in connection with your business? A. About correct samples.

Offered in evidence.

MR. MOONEY—I object, merely on the ground that it is cumulative.

THE COURT—I will receive them.

The papers, eight in number, constitute plaintiffs' exhibit C.

Q. Is that a specimen of other advertising done by your firm during the past 22 years? (Book handed to witness.) A. Yes.

THE COURT—I think that will be sufficient.

Q. Please look at this and state whether that is one of your catalogues? A. This is our present catalogue, containing twelve different styles.

Marked in evidence plaintiffs' Exhibit D.

Q. When did you first hear of the existence of the Sebastian Sommer Piano Company, the defendants in this action? A. The early part of last summer.

Q. How did you first hear of it? A. A protested check was presented to us that was meant for them.

MR. MOONEY—I object to that. It shows upon its face it was hearsay. And I object because it is incompetent, immaterial and irrelevant.

MR. HAWES—it was not objected to until after the question was answered.

THE COURT—I will allow the question to be answered, and if it appears that the answer is as to hearsay counsel may move to strike it out.

Q. How was the existence of the Sebastian Sommer Piano Company first called to your attention? A. A protested check was presented, that they tried to collect from us.

This answer was stricken out on motion of defendants' counsel.

Q. Have you seen any advertisements of the defendants' pianos? A. I have not, except from the Cincinnati papers.

Q. Have you ever seen this paper before? (Paper shown witness.) A. I have.

Q. I call your attention to the advertisement there of Smith & Weisenborn, of Cincinnati, Ohio, and ask you whether the pianos of the defendant are included in that advertisement?

Objected to as incompetent.

Q. Are you acquainted with the firm of Smith & Weisenborn at Cincinnati? A. I have heard of them repeatedly.

Q. Are they piano dealers? A. Yes.

Q. Do they handle your pianos? A. No.

Q. Do they handle the pianos of the defendants? A. I have heard from several parties that they handle the Sommer piano.

Q. Do you not know that of your personal knowledge? A. No.

Q. I will pass that branch of the case for the time being; we can show that by another witness. What kind of instrument does your firm manufacture? A. We always made a first-class piano.

Q. What kind of wood do you use? A. The material is of the very best quality, and so is the workmanship.

Q. Including the wood, the ivory, and the metal? A. Yes.

Q. Where is your factory? A. Astoria, Long Island; and the finishing department is at the corner of 14th Street and Third Avenue.

Q. Where are your warerooms? A. Corner of 14th Street and Third Avenue.

Q. Do you manufacture all parts of the pianos? A. We make everything except parts of the Action and the castings.

Q. Where do you get those? A. From Shriner.

Q. And those are of the best make? A. Yes.

Q. Everything that goes into your instruments is first-class in every respect? A. The very best kind.

Q. How many men do you have in your employ? A. In ordinary times we employ 250 to 300. We do not employ as many now.

Q. At about what price do your pianos sell at retail? A. Our net retail prices range from \$400 to \$800—that means \$950—that is the concert grand; that makes four sizes of Grand.

Q. How many different styles of piano do you manufacture? A. Twelve; four styles of Grand, one style of Square, and that leaves seven Uprights.

Q. And your prices range from \$400 to \$950? A. Yes.

Q. The lowest priced piano that you make is \$400? A. Yes.

Q. Have you received numerous medals and awards for your pianos as of the finest workmanship and material? A. We have.

Motion made to strike out the answer, on the ground that the awards should be produced.

Q. Just answer the question first; have the pianos manufactured by your firm been exhibited at the Centennial and other public fairs and exhibitions? A. Yes.

THE COURT—I will allow the fact to be testified that awards have been made.

Q. Awards have been made to your pianos? A. Yes.

Q. At those different exhibitions? A. Yes.

MR. MOONEY—What becomes of my motion?

THE COURT—So much of the testimony of the witness may be stricken out as relates to the awards; further than that, I allow him to testify that awards have been given.

Q. Have you seen any of the pianos manufactured by the defendants? A. Yes.

Q. How many of such pianos have you seen? A. About three.

Q. Where were they? A. I saw one at 21 Union square, Mr. Hahn's place, and the other two at the Automaton Piano Company, 15 East Fourteenth street.

Q. Please describe the pianos manufactured by the defendant, as you saw them? A. The piano at 21 Union square had simply the name "Sommer" in front, on the fallboard, and no name on the plate. The other two had The Piano of the Automaton Piano Company in front, and at the pedal guard there was simply the name of Sommer.

Q. The one word, "Sommer?" A. Yes, and no name on the plate.

Q. What do you mean by the plate? A. I mean the iron frame.

Q. Which is ordinarily covered by the case? A. Covered by the casing, top and front.

Q. In an upright piano you have to lift off the top to see the name? A. Yes.

Q. Ordinarily that plate is not disclosed to the public vision? A. As a rule not.

Q. And the name that does appear prominently to the public vision is the name either on the fallboard or on the pedal? A. Especially on the fallboard.

Q. And I understand you to say that the piano which you saw in Mr. Hahn's warerooms, manufactured by the defendants, had no name upon the iron plate and had the one word "Sommer" on the fallboard? A. Yes, that is correct.

Q. Did you examine the piano at Mr. Hahn's to discover as to its workmanship and finish and material used? A. Yes.

It was here agreed that the expert testimony should be confined to two witnesses on each side, of whom Mr. Hugo Sommer should be deemed one.

Q. Please tell us what you found? A. I found the material to be of a cheap quality; also the workmanship and the finishing of the cases were very cheap.

THE COURT—You say the quality of the material and the workmanship were inferior? A. Yes.

Q. Inferior to the pianos manufactured by your firm?

A. A great deal.

Q. Was this an upright piano that you examined?

A. Yes.

Q. And from your experience as a practical piano manufacturer how much would you say that piano was worth? A. Do you mean wholesale or retail?

Q. Both wholesale and retail? A. Retail, \$200; wholesale, one half as much.

Q. About \$100 wholesale? A. Yes.

Q. How much would one of your pianos be worth, same size and style? A. Twice as much, and more.

Q. Give us the figures in dollars and cents? A. The retail price of our cheapest piano is \$400. The wholesale price runs from \$260 to \$635.

Q. Did you make a careful examination of the felt of the defendants' piano? A. I did.

Q. What did you find in regard to the felt? A. I found the quality to be of a coarse and cheap kind.

Q. Did you examine the ivory of the keys? A. Yes.

Q. What did you find in regard to that? A. That it was a cheaper grade of ivory than we use.

Q. Did you examine the action? A. Yes; the action was not evenly regulated.

Q. How about the tone? A. The tone was not even.

Q. Do you know of any instance where mistakes have been made in confounding the pianos manufactured by your firm and those manufactured by the defendants? A. I do.

Q. Please state some of those instances that are within your personal knowledge? A. One Mr. Oesterthal, of 417 East 82nd street, came one morning and told me that his father-in-law sent him down to see me—

Mr. MOONEY—I object to anything that took place not within the personal knowledge of the witness.

THE COURT—if such appears to be his testimony, you may move to strike it out.

THE WITNESS—This man is the son-in-law of a well-known musician, and the musician knows me. He sent down to me to find out whether the title of a certain Sohmer piano was clear, no lien upon it. He brought the papers to me and showed me a guarantee, and the guarantee read, "Sebastian Sommer Piano Co." I told him that was not a Sohmer piano and that he had made a big mistake when he bought this piano. He said, "That is strange. I bought it as a genuine Sohmer." I don't see the witness here, but he will verify my statement.

Q. He has been subpoenaed? A. Yes.

MR. MOONEY—I think I should say here that unless this certificate be produced, to which the witness referred, I will move to strike out his testimony. I think his testimony should be taken subject to that reservation.

THE COURT—The testimony is admitted only for the purpose of showing the likelihood to deceive as between the names Sohmer and Sommer.

MR. MOONEY—if this paper were produced it would show to Your Honor that it contains the very words which these plaintiffs are trying to compel us to put upon our pianos; upon its face it would show a manufacture by the Sebastian Sommer Piano Company.

MR. HAWES—We will have the paper.

THE COURT—A motion may be made to strike out the testimony.

Q. How many instances have come to your knowledge where similar mistakes are made in confounding the Sohmer piano with the Sommer piano? A. A dozen or fourteen. In answer to Mr. Mooney.

Cross Examination.

Q. Are you good at figures? A. I cannot claim that especially.

Q. I understand you to say that you have manufactured during the business term of the plaintiffs twenty-two thousand pianos? A. Yes.

Q. And you have expended in advertising over half a million dollars? A. Yes.

Q. Are you able to tell us what relation the amount spent for advertising bears to each one of the pianos which you have manufactured and sold? A. I did not figure it out.

Q. How much do you think it has cost you to sell each one of your pianos, in advertising alone? A. \$25 or \$30 each.

Q. Now, a firm that did not spend \$25 or \$30 in selling a piano could sell it for that amount less than you do? A. Yes.

Q. So if you sell a piano for \$160, another man who does not spend any money in advertising could sell that piano for \$135? A. There is no Sohmer piano sold for \$160. The lowest wholesale price is \$260.

Q. Then a man could sell it for \$235; that same piano? A. Yes, if he had no expenses.

Q. You have asserted that that is the lowest price at which your pianos are sold; is that correct? A. There is a discount of 5 per cent. That is the very lowest price at present.

Q. Your pianos have been sold within recent years at low as \$150? A. No, sir.

Q. Are you sure of that? A. Yes.

Q. Who are your agents in Philadelphia? A. The present agent is Fleming.

Q. Who was your former agent? A. Blasius.

Q. Do you know what Blasius sells "The Celebrated Genuine Sommer Piano" for? A. Yes, he paid as much as \$275 on an average. Of course some sales were less than others.

Q. You do not know that he has sold them as low as \$150? A. Not the genuine.

Q. I am talking of the time within the last four or five years. Has he sold them for \$150 each? A. No, sir, not within \$50 or \$75.

Q. He has paid at least \$75 more than that? A. Perhaps more; I could not recollect unless I consult the books.

Q. Why do you use the word "genuine" with reference to the Sommer piano? A. There can be no dispute, no doubt that we are the genuine Sommer Piano Company.

Q. Was it your habit to refer to it as the genuine Sommer Piano Company before this concern came into existence? A. It was not necessary.

Q. It was only since this concern came into existence that you call it the "Genuine Sommer" Piano? A. We were obliged to say something to warn people not to buy a cheap piano for a high grade piano.

Q. That was the only reason? A. Yes.

Q. And that is your grievance, that you protect the public from buying a cheap grade for a high grade? A. Yes.

Q. It is not necessary to protect your firm? A. Oh, of course that is necessary.

Q. Now will you tell me where you get the word "celebrated"? A. We have used that in our ads. for the last 20 years.

Q. They became celebrated about two years after you commenced to manufacture? A. Yes, because we made good pianos from the start.

Q. Now, when you use the word "celebrated," do you mean to convey to the Court the idea that these are the best pianos? A. I don't claim any such thing. I say it is one of the best. If I should mention a dozen names they might all claim to make a first-class piano. But every piano cannot be called a first-class piano.

Q. Please mention them. A. My friend, Mr. Bacon; then there is Hazelton and Steck, and Steinway & Sons, and Chickering, and the Decker Brothers.

Q. Anybody else that you would like to class with yourself? A. I think that is sufficient. There may be one or two others.

Q. I am very anxious to put as many in good company with yourself as I can. A. That ought to be a sufficient number, because that really exhausts the list. I may have omitted one or two whom I cannot now remember of the good makers in the country. There are other pianos besides those manufactured in New York and Baltimore and Boston.

Q. Do you rank with Steinway and Chickering? A. We make as good a piano as can be made. I will not for a minute say whether they are as good as this or the other piano. It is good a piano as can be made with the finest material and the most skilful workmanship.

Q. The question is as to the reputation of your pianos, and not as to workmanship. I want to know whether your piano is as good piano as the Steinway or the Chickering? A. I think so.

Q. And is that its reputation? A. We are a younger house.

Q. Is that its reputation? A. Our reputation is as good as any of them:

Q. You do not want to make any qualification of that? A. No, sir.

Q. Do you regard the price of a piano as an indication of its merit? A. Not in every case.

Q. Your pianos are a good deal cheaper than the Steinways and Chickering, are they not? A. I do not know about that. I have no positive proof of it. We get higher prices than some of the firms mentioned.

Q. That is not the question.

THE COURT—How is that material?

MR. MOONEY—Because they base their charge against the excellence of our pianos upon the fact that we sell them a little cheaper than theirs.

THE COURT—I understand that this action is to restrain the manufacture and sale of a piano of an inferior quality to the piano manufactured by the plaintiff. The relative merits of pianos as compared with other manufacturers, not the plaintiffs or the defendants, does not appear to be material.

MR. MOONEY—I think it is material upon this point. The witness has asserted that the reputation and merit of a piano is to be judged very largely by its price. I wish to show that there is as much disparity between the value of his pianos and the values of those that he has classed with them, as there is between our piano and his.

THE WITNESS—My answer is, not in every case.

Q. I will not pursue that line further. Is there as large a disparity between the prices of your pianos and those of Steinway or Chickering as there is between your pianos and those of the defendants? A. Not to my knowledge.

Q. Not as large a difference? A. If any, I don't know of any. I have no means of knowing their wholesale prices. I know what we do, and I don't know what they do. I never tried to find out their exact wholesale prices. I know that some dealers tell me that their prices are lower than ours, for instance, Chickering.

Q. There is in your own piano a disparity of \$500? A. You will understand that while the defendants make one grade we make twelve grades. The concert grand is valued at about three times the value of a small upright piano.

Q. I admit all that. What I want to get at is that there is a decided difference between the grades of pianos? A. Never. A first-class maker makes only one grade.

Q. You make only one grade? A. Yes.

Q. And it is only a question of the form of the case of the piano? A. Yes.

Q. And that goes to make up this large difference in value? A. Yes.

Q. The action in your piano worth \$350 is exactly the same as the action in a \$250 piano, the difference being in the form? A. This is not a practical question. The grand action is different from the upright.

Q. Is the workmanship and the quality of the materials used as good in your \$280 piano as they are in your \$950 piano? A. There is only one quality, and that is the best. The best workmanship and material is put in the cheapest piano as well as in the highest piano.

Q. Then it is possible to make a piano of the very highest grade and sell it at a retail price of \$260? A. You make a big mistake. Retail is not wholesale.

Q. I meant to say wholesale. I understand you to say that it is possible to make a piano of the highest grade and of the best material and best workmanship and wholesale it at \$260? A. That means the plainer style, and in a plainer case.

Q. (By the Court). A piano of the best quality, so far as workmanship is concerned, can be made and sold at \$260? A. Yes.

Q. A piano? A. Yes.

Q. What would be the margin of profit in that sale? A. The margin is very small.

Q. What is it? A. I should say that if we did not have the retail trade we could not exist from the wholesale trade. I doubt if we make any money upon wholesale prices.

Q. How much would you make upon a \$260 piano? A. I don't know whether we make \$10 or \$15.

Q. What is put upon the fallboards of your pianos? A. "Sohmer & Co."

Q. Have you got a stencil of that in court? A. No.

Q. Will you please have your stencil produced in court this afternoon? A. I can send for one.

Q. All your stencils? A. We have only one stencil. Not three or four, as the defendant has.

Q. Will you produce that one? A. I will.

Q. It contains the words "Sohmer & Co.?" A. Yes.

Q. Always contained that? A. Always been so.

Q. Now I see by means of these circulars that you have put in evidence that they all contain a caution against a piano of a similar name and a different grade? A. Yes.

Q. You have observed the same in exhibit C of this date? A. Yes.

Q. When was that caution first issued by you? A. I think late in the fall of 1893.

Q. Then all these advertisements, exhibits C, have been issued since the fall of 1893? A. Yes.

Q. Then you have since that date printed this caution upon all your advertisements and printed matter? A. Since we found people had been misled.

Q. Since that date you have printed this caution upon all your advertisements and printed matter? A. Yes.

Q. That would be since the fall of 1893? A. Yes.

Q. Have you seen the circular catalogue of the defendants? A. I have seen one or two.

Q. Is it similar to the one I hand to you now? A. Yes.

Q. That is one, is it? A. Yes.

Q. When did you see that? A. I think the latter part of the summer or early part of the fall.

Q. Of that year? A. Yes, I think it was early in the fall.

Marked in evidence defendants' Exhibit 1.

Q. When you saw this catalogue before was your atten-

tion called to the following paragraph that appears upon its face?

"People are respectfully notified that the Sebastian Sommer Piano Company has no connection with any other firm doing business under a similar name. Every genuine Sebastian Sommer Company piano has the name stamped as follows upon the plate: Sebastian Sommer Piano Co., New York."

A. Yes, but I should say it is ridiculous.

Q. Then that is your contention all through this controversy, that the position of the defendants has been ridiculous? A. It takes a great deal of courage—I don't want to use any stronger expression.

Q. Your objection that this caution from the defendants is ridiculous is upon the assumption that the defendants' piano has no excellence which would entitle them to be rivals of you in the business? A. Not at all. Their piano is as different as night is from day.

Q. Therefore he could not possibly be harmed by having their pianos mistaken for your pianos? A. No, they only can gain.

Q. But don't you see that in this catalogue they have endeavored to warn the public that they are not to be confounded with your firm and do not wish to profit by your name? A. Three-quarters of all the people who buy will probably never see that catalogue.

Q. Every wholesale dealer will see this? A. We don't know how many are in existence. They are very hard to get.

Q. These are very hard to get? A. Yes.

Q. If these are very hard to get, what printed matter of the defendants have you seen? A. I have seen very little of it.

Q. You say you have not been able to get printed matter of the defendants; is that correct? A. We succeeded in getting a catalogue.

Q. Then, you had one? A. Yes.

Q. You have not been able to get any other printed matter of the defendants? A. I have not seen any except the guarantee.

Q. Which contained the name of the Sebastian Sommer Piano Co. in large letters? A. Yes.

Q. Now, if you have only seen that much of the printed matter of the defendants you must ground your complaint upon their oral statements? A. No, because their piano is ostensibly a Sohmer piano. We do not object to the literary efforts of the house.

Q. Then it is the stenciling upon the fallboard of the piano? A. That is the main objection.

Q. Do you know how many of the pianos manufactured by the defendants have had the word "Sommer" alone upon the fallboard? A. That is all I could possibly say; I have seen one with the name "Sommer."

Q. How many have you heard had the word "Sommer" upon the fallboard? A. From different people whom I have consulted, at least twenty pianos.

Q. Do you know that there were any more? A. No, I could not say.

Q. Have you seen any other of the defendants' pianos? A. Not personally.

Q. Have you heard of other pianos of the defendants having upon the plate "Sebastian Sommer Piano Company" or "Sebastian Sommer"? A. Our witnesses will say that they have seen pianos with the name on the plate, as usual. They use three or four different stencils—they have told me that three or four different stencils are used in the Sommer Piano Company, that is, "Sommer & Co." on some, on others simply the name "Sommer," and on others they have "Sebastian Sommer Piano Co."

Q. You have heard that that is the fact? A. Yes.

Q. But you have only seen one stencil? A. I have seen three different pianos; one was stenciled "Sebastian Sommer Piano Co.", the other was stenciled "Sommer."

Q. That is the one you saw? (Sample board shown witness.) A. I have seen one of that kind.

Marked in evidence defendants' Exhibit 2.

Q. Have you seen one of these? (Another sample board shown witness.) A. One of the two; I could not swear about the trade mark; I think the trade mark was on the side.

Q. Then you have seen something similar to this? A. I have seen a piano with this name, simply the name of "Sommer."

Q. Then that is not the same? A. Where is it?

Q. I will show it to you. This is the one you saw? (Third sample shown witness.) A. Well, I guess the combination has been a little different. Still it is about the same.

Q. This is about what you have seen? A. Yes.

Q. You have no reason to doubt that that is correct, have you? A. No, that is about right. But of course it was one color.

Q. Yes; this is just to show the difference in the coloring of the woods.

Marked in evidence defendants' Exhibit 3.

Q. You have testified to the finish of these pianos? A. Yes.

Q. Will you tell the Court whether either of these two exhibits are in your mind good and properly finished, good and proper workmanship? A. No; they are not properly rubbed. I notice a slight improvement upon this (indicating No. 8). You cannot see anything in this finish; it is poor; I don't call that first-class finish on either one. Of course it would not signify anything anyway; anything can be put on a small piece. You want to see the whole piano and judge by that.

Q. The question is whether these pieces of wood show good work and good material for a piano? A. It is not fair nor I am not able to judge from small pieces. The way this is made (referring to Exhibit 2) would not be exactly fair, the general workmanship. But the finish is poor.

Q. Otherwise it is good? A. It is cheap material inside, of course.

Q. Not near as good as yours, of course? A. Well, I have stated my side.

Q. These three pianos that you have described, one at Hahn's and two at the works of the Automaton Company, are the only ones you have seen? A. I saw one at 417 East Eighty-second street, a private house.

Q. Who keeps them? A. One Mr. Oesterthal.

Q. The same gentleman who had the guarantee? A. Yes.

Q. Is he to be here? A. I expect he will be around.

Q. When you examined that piano, what did you see?

A. I saw "Sebastian Sommer."

Q. You saw "Sebastian Sommer" upon that fallboard?

A. Yes.

Q. Do you know why "Sebastian Sommer Piano Company," or "Sebastian Sommer," has been put upon these fallboards? A. The trouble is, there are different stencils. If they only used one, it would be no trouble at all.

Q. Tell me if you know why this has been put upon our piano? A. I have no idea of why they have these different stencils.

Q. You only know it has been done? A. I know it has been done. And the purpose, no doubt—the Sommer Company have sold to some unscrupulous dealers, which we can prove, who sell it as the genuine Sohmer piano.

Q. These four pianos are the only ones that you have seen? A. Yes.

Q. Don't you know, as matter of fact, that you have not given me the true reason why "Sebastian Sommer" has been put upon the fallboard? A. No.

Q. Do you know Lyon & Healy? A. I do.

Q. By reputation? A. Yes.

Q. A very wide reputation? A. I used to know Mr. Lyon very well.

Q. Do you know Sherman, Clay & Co.? A. I know of them.

Q. They are both leaders in the piano trade, are they not? A. You cannot call them leaders, but they are well established houses.

Q. Both Lyon & Healy and Sherman, Clay & Co. have handled the defendants' pianos, have they not? A. So I am told.

Q. You do not mean these people when you speak of disreputable or unscrupulous dealers? A. As much as I understand, Lyon & Healy wanted the defendants to put down the full name, Sebastian Sommer & Company.

Q. Therefore the reason that the "Sebastian Sommer Piano Co." has been put on is because of the pendency of this action, and because these people did not want to get mixed up with this litigation; is not that the reason? A. I could not tell. I have not consulted them.

Q. Have you not seen it in the trade journals? A. I have read it.

Q. You have been quite active in this matter of the controversy in the papers? A. Yes.

Q. You have kept yourself advised as to it? A. Yes.

Q. Don't you know that Mr. Healy said in one of these interviews that the reason he wanted "Sebastian Sommer" put upon the piano fallboard was because he did not want to get mixed up in this litigation? A. I think I heard it.

Q. I understood you to say that the piano you saw at Hahn's had no name upon the plate? A. Yes, no name whatever.

Q. When you looked at the plate you expected to find a name there? A. I did.

Q. Did you find any indication that the name had been taken off? A. No; it was bronzed over and finished.

Q. And it had one word, "Sommer," on the fall? A. That is all.

Q. Is Mr. Hahn in court? A. Yes.

H. And the other ones, that had the word "Automaton" in front of them, had the words "Sebastian Sommer Piano Co." on the plate? A. I think so, and the name of "Sommer" on the pedal guard.

Q. The plate of the Sebastian Sommer Piano Co. is just as it is there? (Paper shown witness.) A. Yes.

Q. We are talking now about the Automaton pianos. The plates which you saw upon the Automaton piano were similar to the plate as shown here? A. Yes.

Q. Will you indicate upon this piano what you mean by the plate? A. I mean the metal part.

(Indicated on paper by the word "plate" in blue ink.)

Q. What was your object in looking at the plate? A. I wanted to ascertain whether they used in all cases the words "Sebastian Sommer."

Q. Have you seen any plate of the defendants' on which they have not used the words "Sebastian Sommer"? A. Yes.

Q. You mean that you have seen one where there was nothing upon it? A. There was nothing upon it, and that shows that different plates are used.

Q. You say nothing was on the plate. Now, therefore, you looked at the plate to find out the manufacturer of the piano; is that it? A. Well, it is a safeguard for one who knows, whether the plate is marked with the same name as in front.

Q. The dealer looks at the plate? A. As a rule he does.

Q. You have a trade mark, have you not? A. We have taken out a trade mark.

Q. How long have you been using it? A. About three or four years.

Q. Then the statement contained in all these advertisements, that you have been obliged by the defendants to adopt this trade mark, is not true? A. Oh, I beg your pardon. I decided on the trade mark myself, and when we decided to have it registered we said that the name of Sohmer & Co. is of great value, and as most of the leading houses have a trade mark we ought to have it. But we had no idea that it would be necessary three years afterwards to fight it in court with a man who infringed upon our name; and only since then we have used this ad., as you have shown here, about they're being the genuine Sohmer piano.

Q. What I asked is whether it is true as stated in these papers that you were obliged by the defendants to adopt this trade mark? A. Not the trade mark, but this especial ad.; I said that we were obliged to advertise the way we did.

THE COURT—Where in the advertisement does it say that the trade mark was adopted by reason of the acts of the defendants?

MR. MOONEY—The testimony must be taken in view of his former testimony that nobody else ever tried to imitate.

MR. HAWES—He testified that nobody else ever manufactured a piano under the name of Sohmer.

Q. Is it not a fact that other people have imitated the Sohmer piano? A. I don't know of any.

Q. Now, then, it is the fact that when you said the imitations of the Sohmer piano have compelled the firm to adopt the above trade mark, you meant the defendants? A. Yes.

Q. Then if you had to adopt the trade mark before that time the statement contained underneath that trade mark

was not true? A. But, mark my words, the trade mark is not in question; it is the name and the act.

Q. That is not for you to say. A. Well, I cannot answer any different.

Q. You are not trying this case; you are to answer the question. A. That is right; but I think the question is not fair. I refer to the act—we were compelled to advertise as we have done here, leaving out the trade mark that was issued four years ago. There are two things, the act and the trade mark. When I speak of trade mark I speak simply of the design.

Q. The question is why you have advertised that by reason of imitations you were compelled to adopt the trade mark, when you testify now that you had adopted this trade mark three years before the defendants came into existence? A. I say the trade mark has been copyrighted three or four years ago. But not connected with printed matter. That is a very important point, as we have warned the public only since last fall extensively by our advertisements, since we heard of the Sebastian Sommer Piano Company.

Q. You had the use of this trade mark before that time? A. We used the trade mark as an emblem.

Q. Well, you did use the trade mark before you heard of the Sommer Company? A. Yes.

Q. And you had used it from the time it was registered? A. Yes.

Q. Which was about three or four years before? A. Yes.

Q. Upon what part of your pianos did you put the trade mark? A. We usually put it in one of the corners, on the iron.

Q. Indicate where that would be? A. We have it usually between the strings, where it cannot be altered or rubbed out. It is about here (indicating), because on the top of the plate we have our full name.

The point indicated by the witness is shown on defendants' exhibit 1 in blue ink, with the words, "behind the strings."

Q. And that very trade mark was put on every piano from its adoption down to the present day? A. Yes.

Q. And is still put on the piano? I understand you to say that a careful dealer takes down the front part of the piano and looks at the name on the plate? A. Well, if he handles a good piano. With a cheap piano the price will decide that; they don't care whether there is anything on the plate.

Q. The practice of piano dealers is to take down the plate front of the cabinet and see the action? A. They look at it.

Q. And that is the reason you put upon your plates the fact that they are the "Sohmer & Co. Celebrated Genuine Piano"? A. We try everything to help people distinguish the Sohmer pianos from the others.

Q. You always did that? A. Not always.

Q. Didn't you always put your name upon the plate of your piano? A. Yes.

Q. And your reason for putting it upon the plate was that dealers might know whose piano they were handling? A. Yes.

Q. What do I understand you to claim is the chief mark of difference between your pianos and the pianos of the defendants? A. It is the general quality throughout, in workmanship and material.

Q. Is it the poor quality of the piano? A. Yes, of the defendants'.

Q. Is it a very poor quality of piano? A. I think it is about as cheap as can be made.

Q. About as cheap as can be put together? A. Yes.

Q. There is a wide difference between your pianos and theirs? A. A great deal.

Q. And a great deal of difference between a Chickering piano and a hand organ? A. Yes.

Q. Theirs, the defendants', is very little better than a hand organ, is it not? A. Well, of course a piano is a piano, and a hand organ is a different instrument?

Q. How is it possible in human experience, and particularly in musical experience, for a person to confound such a rattle-trap affair as you say the defendants' piano is with one of the very finest pianos manufactured? A. The trouble is that not every buyer is a judge of pianos, and cannot be expected to be.

Q. Do you mean to say that any one can be deceived by such a rattle-trap affair as you say the defendants' is, and believe that their piano was your piano of such undoubted excellence? A. A great many have not the means or the faculty of judging about the merit of a piano. A piano is often made to sell—that means that it is made so attractive that if you don't look close at it it impresses you.

Q. The question is, would any one be deceived in the way that you have described, except a person entirely ignorant of the merits of a piano? A. There are a large number of ignorant buyers.

Q. Aside from a person ignorant entirely of music and of the quality of a piano, is it possible to deceive anybody into the belief that your pianos are the defendants' pianos, or vice versa? A. Not likely. A man of common intelligence will discover the difference.

Recess.

Redirect Examination by Mr. Hawes.

Q. You were asked with regard to these advertisements, plaintiffs' Exhibit C, and stated that they had been published by you since the fall of 1893. A. Yes.

Q. Are these advertisements with the exception of the one containing the trade mark, similar to those which you have used in connection with the sale of your pianos since 1872. Similar in wording I mean? A. Yes; in general wording.

Q. And are the words Sohmer Piano, and Sohmer as prominent in the advertisements from 1872 down to the present time as they are in Exhibit C? A. Yes.

Q. You were shown this catalogue of defendants' which is marked Defendants' Exhibit No. 1, and your attention was called to the notice on the first page, and you were asked whether that was similar to the notice which you had seen in the catalogue which you obtained? A. Yes.

Q. I would now call your attention to the words Sommer Pianos on the second, third, fifth, sixth and seventh pages and ask you whether those words Sommer Pianos which appear therein over the pictures of the instruments are similar to the words which you saw in the catalogue to which you have testified? A. Yes.

Q. And printed in the same size and style of type? A. Yes.

Q. You were also asked on cross examination whether your main objection was not to the stencil on the fallboard. Have you not also objected to the use of the word Sommer Pianos in the catalogues and advertisements of the defendants? A. To the whole, the fallboard and the printed matters.

Q. Including the catalogues and advertisements of the defendants where the words Sommer Pianos appear? A. Yes.

Q. You were also asked with regard to the firm of Lyon & Healy in Chicago and the change which was made in the defendants' pianos handled by that firm. Please state what you know with regard to that more fully than you did on your cross examination?

Objected to by Mr. Mooney as not called out by any question that has been asked. Objection sustained.

Q. As a matter of fact the pianos originally handled and sold by Lyon & Healy and manufactured by the defendants contained simply the word Sommer on the fallboard, as I understand, and subsequently the pianos which were sold by them had the full name, Sebastian Sommer Piano Co.? A. Yes.

Q. And that the pianos which are now sold by Lyon & Healy have that full name on the fallboard?

Objected to by Mr. Mooney.—The witness does not know that.

Q. You were asked in regard to the significance of the name of the manufacturer upon the plate. Please state what the custom of the trade is with regard to putting the name of the manufacturer upon the plate of the piano? A. Every reputable piano maker has his name cast on the right side of the plate, on the top of the plate, to protect himself, and to distinguish from imposition.

Q. Distinguish his pianos from other makes? A. Yes.

Q. And is that name cast in the plate at the time the plate itself is cast? A. Yes.

Q. And what is the understanding in the trade when no name appears in the plate? A. That shows that it is so-called stencil, being made for dealers with all different names by the maker.

Q. In answer to another inquiry on cross-examination you stated that a man of intelligence could distinguish the difference between the pianos manufactured by your firm and those manufactured by the defendant. Do you wish to explain that answer any further?

Objected to by Mr. Mooney. Objection overruled; Exception. A. A piano can, even by an intelligent man, not be easily judged unless he is in the same line of business, that is a practical man. But in some cases, if he has them side by side in the same room he may at a glance see there is a difference. However, you cannot judge if you have a piano in this room and another two or three blocks away in another room. Even an intelligent man may be deceived by simply looking at the piano in an off-hand way and reading on the fallboard the name, he will consider that it is the genuine or the best piano that he has in view.

Q. And that is because of the similarity in spelling and sound of the two names of words Sohmer and Sommer? A. Yes.

Q. By the way, you are of German extraction, are you not? A. Yes.

Q. Your name is German? A. Yes.

Q. And the word Sommer is German? A. Yes, I think so.

Q. It is very often pronounced the same as your name? A. Most nine out of ten, even my own partner often calls me Sommer in the place of Sohmer; it is soft.

Q. I neglected to ask you on the direct examination in what countries you sold your pianos? A. Well, we have sold all over this country and Canada and some to Europe and Mexico and all parts.

Q. And those pianos sold by you all over the world, were they all sold as Sohmer pianos? A. Yes.

Q. During the entire existence of your firm have you heard of any other individual or co-partnership or corporation which manufacture so-called Sohmer pianos or in the title of which the name Sohmer appeared?

Objected to by Mr. Mooney.

Recross-examination by Mr. Mooney.

Q. If your pianos, notwithstanding that they are stencilled and advertised as being made by Sohmer & Co., are known as the Sohmer pianos, which I understand to be the fact as you declare, why would not these pianos of the defendants, if called the Sebastian Sommer or Sommer pianos, be known in the trade in the same way, as the Sommer pianos? A. In speaking of the Sommer piano nine out of ten, or all ten, will hold that it is our piano, because the Sommer piano is not known; it is not in existence truly speaking.

By MR. HAWES—

Q. You mean the defendants' piano? A. Yes.

By MR. MOONEY—

Q. But if the people in general were used to drop all out of your name except the one word, why would not the public with reference to the defendants' piano drop all except the one word, no matter what was stencilled on the piano? A. I don't quite understand it; will you explain it once more?

Q. I understand you to object to the word Sommer pianos used in this catalogue, and you object to the use of the word, to the use of that name, notwithstanding that it appears in half a dozen places throughout this catalogue that the Sommer piano is made by the Sebastian Sommer Piano Company, incorporated, with offices and factory at 231, &c., East 42nd street; you object to that notwithstanding it is inside that cover, and that that firm name is used repeatedly throughout? A. Yes, because the catalogue is not shown in nine out of ten cases I am sure. It is never seen.

Q. That is just what I thought you meant when you testified to it. My question is, do you object to the word Sommer Pianos being used in that catalogue as it is used? A. Decidedly so in all cases.

Q. You claim then that these pianos of the defendants have no right to be known as the Sommer Pianos? A. No.

Q. Although you claim the right to call your pianos the Sohmer Pianos? A. Because we are the maker of the Sohmer Piano. It is phonetically the same, Sohmer as Sommer.

Q. Then you claim that you are entitled to the exclusive use of the word Sohmer because you have used that word longer than anybody else? A. That is all right.

Q. And because of the age and reputation of your house you claim the right to the use of the word Sohmer, and not only use it yourself but prevent others from using anything like Sohmer? A. Because we have established the name as a trade mark for over twenty-two years.

Q. Your name is an unusual name? A. Usually it is spelled with "m" double.

Q. You are a naturalized citizen? A. Yes.

Q. You were born in Germany and emigrated to this country? A. Yes.

Q. When were you naturalized, please? A. It was in 1868.

Q. Now, was your name on the other side Sommer? A. Yes.

Q. And you changed it to Sohmer? A. No. It was Sohmer. My father was a well-known man in the old country.

Q. And the name Sohmer is not a general name in use in the United States, or at least in the city of New York, is it? A. No, sir.

Q. There are only three or four in the directory? A. That is all.

Q. And there are a great number of people by the name of Sommer in the city of New York? A. I guess more than Sommer.

Q. A great many more; five or ten times as many? A. I have not counted them.

Q. Do you know, or don't you know? A. Yes, there are a number of them.

Q. Those advertisements that you speak of, when did you commence to advertise in this elaborate manner that you have described? A. Well, we commenced to advertise from the start, only the last fifteen years to the extent we do now.

Q. Is it not shorter than that; is it not within the last ten years? A. No, I guess it is fifteen years.

Q. And has it continued during those fifteen years about the same proportion each year? A. About the same proportion. There have been years when we have spent as much as \$50,000 and again as little as \$30,000.

Q. Have you calculated the cost of advertising in the cost of your \$260 pianos? A. Well, the cost of the name is more to the retail than to the wholesale. To the wholesaler there is no margin or very little to the manufacturer.

Q. What is the actual cost to you of your \$260 pianos? A. It don't fall far below that amount.

Q. It costs you that actually to produce? A. Pretty near.

Q. About \$250? A. Not exactly as much, but very little less.

Q. You don't allow in those pianos anything for the cost of advertising? A. We allow expenses for porter and engineer, &c., general expenses.

Q. But not for advertising? A. Something, but not the full amount. I want to qualify that. I want to say we charge something, not all together. We charge it to the retail.

Q. The larger part of your business is retail, isn't it? A. Well, the amount is about one-third. That is the truth.

Q. One-third wholesale and two-thirds retail? A. No; the other way. It is one-third retail and two-thirds wholesale.

Q. When you speak of retail you mean sold by yourself in the city of New York? A. What we sell from our New York warerooms. That is retail.

Q. Then you have agents throughout the United States? A. Yes.

Q. Do you not count their retail sales as retail sales? A. As a rule. We have with some, of course; we formed a stock company, in which case there is, of course a different arrangement.

Q. Where have you formed stock companies? A. Jacksonville.

Q. Georgia? A. No; Illinois.

Q. And where else? A. That is about the only real stock company.

Q. And what is the Jacksonville concern known as?

A. Tindale & Brown Company.

Q. What are any of the other concerns known as your agents? A. I can name fifty of them.

Q. Are any of them known as Sohmer & Co. A. No, sir.

Q. Has any company been incorporated under the name of Sohmer & Co.? A. No, sir; not one of them.

Q. Or with the word Sohmer used in the corporate title? A. No.

BY MR. HAWES—

Q. You were asked with regard to the cost of pianos. Please state what is the actual cost of labor that goes into those pianos—labor alone. A. I figure the labor from \$120 to \$125 alone without any material, and that is more than you sell your piano for. Only for labor.

BY MR. MOONEY—

Q. Just give us a description of what that labor consists? A. Such for instance as fine regulating; you don't know about that. It takes a practical man to know the different branches.

Q. That is what I want you to do. Please state how many men, different men, are engaged upon the manufacture of a piano and the length of time each one is engaged to produce the product going to make up \$120 in labor? A. I can give you a detailed statement, which I have not with me. You can have it. I can give you every branch. It would take too long to explain to the judge and to you the cost of the great many details in the piano. I will give you some of the important points, such as regulating or finishing, and I can say right away we pay for finishing \$9 to \$10 apiece. I am sure the defendants pay one-third as much, not more, for finishing.

Q. The difficulty is you do not answer my questions; you are endeavoring to try this case with your frequent references to what the defendants do. I want you to answer for yourself. If you cannot make up that statement now, please make it up and produce it, giving the exact statement as to the amount and value of the labor of each man employed in making the piano. A. Yes, I will do that. I have not got it with me now, because there is a large number of details in making a piano.

BY MR. HAWES—

Q. You say the total labor bill is about \$120 to \$125? A. Yes.

Q. What is the price the defendants sell their pianos for? A. \$100 or thereabouts.

BY MR. MOONEY—

Q. Did you produce the stencil? A. Yes, I believe we have it here.

Two stencils produced.

Q. Are these both the same? A. That is the transfer.

Q. These are both from the same stencil? A. Yes, only that one stencil we use and no other.

Q. And this is a correct copy of the transfer from the stencil which you use upon all your pianos? A. Yes.

Q. On the fallboard of your pianos? A. Yes.

Stencil offered in evidence by Mr. Hawes, but marked Defendants' Ex. No. 4.

Q. Have you always had the same stencil? A. Well, about the same. That one I mean, Sohmer & Company. There may have been a slight difference in the type, but I do not think there has been any in that.

Q. Was there not a very substantial difference in the type? A. No. It was always in good, big letters.

Q. Have you got your old stencil? A. I think we have the stencil used ten or fifteen or twenty years ago, which I may be able to produce. You can see pianos, any number of them with the same stencil, made fifteen years ago.

By MR. HAWES—

Q. Is this the guarantee of the Sebastian Sommer Piano Co., which Mr. Oesterthal showed you and to which you testified on your direct examination? A. Yes, that is the same.

Guarantee put in evidence by Mr. Hawes and marked Plaintiffs' Ex. E.

Q. You were asked something with regard to the various awards that you had received for your pianos. Did you receive such an award at the World's Columbian Exposition at Chicago? A. Yes.

Q. Have you that with you now? A. I have.

Q. Will you please produce it? A. I have the duplicate, because the original has not been issued yet; it may take six months or a year.

Q. Is this a certified copy? A. This is a certified copy by Commissioner Thacher.

Q. Is that Mr. Thacher's signature attached there? A. I guess it is, about as strong as they can make it. We have never advertised our award yet; we simply said we got it.

By MR. MOONEY—

Q. Didn't you say you had the highest award for pianos?

A. That is what the Associated Press telegraphed; yes.

Q. You are a careful man, are you? A. I consider myself reasonably careful.

Q. The last statement you have made, that is about as correct as any other that you have testified to to-day? You have been endeavoring to tell the truth in answer to every question? A. To the best of my knowledge.

Q. You assert it has not been advertised with your concurrent or consent that you have obtained the highest award? A. I mean to say the wording of the award we have not published, but we have published the fact that we received the first award.

Q. The highest award? A. But not extensively, because we did not think—

Q. That you had it? A. No, not at all, but we have not got the official copy, that means the original, and we want to wait until that time comes. It would be too previous.

Q. I ask you whether you did not swear in your complaint in this very action that you had received many awards, including the highest award for pianos at the World's Columbian Exposition, recently held in Chicago, in the State of Illinois? A. Yes.

Q. You don't know whether you have received the highest award or not? A. Our representative had the privilege to see Mr. Thacher and the Commissioners and he could see by that there is no higher award—it is the highest award; it is positively the highest award.

Q. Outranking the Steinway and Chickering and everyone else? A. Yes.

Award offered in evidence by Mr. Hawes. Objected to by Mr. Mooney as immaterial. Objection sustained. Marked for identification Plaintiffs' Exhibit F.

Francis Bacon called for plaintiff, being duly sworn, testified as follows:

By MR. HAWES—

Q. What is your business? A. Piano manufacturer.

Q. And where are your warerooms located? A. 22nd street near Fifth avenue in the city of New York.

Q. And under what name do you manufacture pianos? A. Francis Bacon.

Q. Were you formerly a member of the firm of Raven & Bacon? A. I was.

Q. And the firm previously to that was Bacon & Raven, was it not? A. Yes.

Q. And what was the predecessor of that? A. Dubois & Bacon.

Q. And what was the predecessor of that firm? A. William Dubois.

Q. And so it runs back to the time of John Jacob Astor, does it not? A. Yes.

Q. What year was that that John Jacob Astor first began importing and manufacturing pianos in this country? A. 1789.

Q. You are the direct successor of that business, are you? A. Yes.

Q. Is the Bacon of Bacon & Dubois, your father? A. Yes.

Q. You have been a piano manufacturer and in the piano business all your life? A. Not all my life.

Q. Ever since you were of age? A. Yes.

Q. How many years have you been a piano manufacturer? A. I went into the piano business in 1851, forty-three years ago.

Q. Are you acquainted with Mr. Sohmer, who has just taken his seat, the plaintiff in this action? A. I am.

Q. Have you been acquainted with the pianos manufactured by the firm of Sohmer & Co. since 1872? A. I have known the pianos for a great many years.

Q. You were at that time in the piano business in this city? A. Yes.

Q. And you knew the firm and knew their business? A. Yes.

Q. Please state in general terms what kind of an instrument is manufactured by the plaintiff?

Objected to by Mr. Mooney.—This is the second expert.

Mr. HAWES—No.

Q. What has been the general reputation of the pianos manufactured by plaintiffs during all this time since

1872? A. I think their pianos have stood among the best in the trade.

Q. Do you know also that during all that time they have been known in the trade and sold as Sohmer pianos, using the word Sommer? A. Yes.

Q. Are you acquainted with the defendant Sebastian Sommer? A. I am.

Q. When did you first make his acquaintance? A. About three years ago, I think in the summer of 1891. I think it is about three years.

Q. Did you have any conversation with Mr. Sommer about a year ago with reference to manufacturing pianos and placing upon the fallboard thereof the word Sommer?

Objected to by Mr. Mooney as incompetent and immaterial and not affecting the issues in this action. No conversation had with Mr. Sommer could bind the defendant, particularly as it is not shown that it is since the incorporation of the defendant. Objection sustained.

Q. Do you remember any conversations with Mr. Sebastian Sommer in the summer of 1893?

Objected to by Mr. Mooney on the same grounds, Objection sustained.

Q. In the spring or summer of 1893; spring, summer or fall of 1893?

THE COURT—Does it appear that the Sebastian Sommer Company was then in existence?

MR. MOONEY—It was, either at the latter part of April or the 1st of May.

Q. Do you remember any conversations with Mr. Sebastian Sommer at that time? A. It is conceded that Mr. Sebastian Sommer was the secretary and treasurer of the Sebastian Sommer Piano Company in the summer of 1893 at the time of its incorporation, and still holds such office, and was such during the summer of 1893.

Q. I ask you whether you remember seeing Mr. Sebastian Sommer and having any conversation with him subsequent to the first day of May, 1893? A. I think so.

Q. Please state where that conversation took place as near as you can remember. A. I think I had a number of conversations with him in my warerooms.

Q. Since the 1st of May, 1893? A. Yes, I think so.

Q. Please state what was said by Mr. Sommer and what was said by you at those conversations?

Objected to by Mr. Mooney as incompetent and immaterial and cannot bind the defendants; is not within the issues in the action. Objection overruled; defendant excepts.

A. Mr. Sommer had had the agency of our pianos to sell at retail, and in closing up that business he spoke of this new company, which he proposed to start and make pianos, and we had some conversation in regard to what name he proposed to put on the name board of the piano.

Q. The fallboard? A. The fallboard or the name board. And as I had had some experience in trade mark suits, I simply said that I thought if he put Sommer only on the board of the piano, that Sohmer & Co. would probably bring a suit against him.

Q. And what did he reply to that? A. I do not remember what his reply was.

Q. Do you remember any other conversations with Mr. Sommer on that subject, or in connection with the business of the Sommer Piano Co.? A. General conversation in regard to the making of pianos? I do not know anything particularly about it.

Q. Do you know Mr. Boothe, who is the manager of the Sebastian Sommer Piano Co.? A. I have met Mr. Boothe two or three times. I am not very well acquainted with him.

Q. Do you remember having any conversation with Mr. Boothe in connection with any of these matters subsequent to the 1st day of May, 1893?

Objected to by Mr. Mooney on same grounds.

THE COURT—It is conceded he was the manager.

MR. MOONEY—Yes.

Objection overruled; defendant excepts. A. Mr. Boothe was in to see me once or twice I believe in regard to my making pianos for him.

Q. For the Sebastian Sommer Co.? A. Yes, for this new company, and we could not agree as to terms, and that was about all.

Q. Did he state to you how he wanted those pianos marked on the fallboard or otherwise? A. I do not remember about that. I think not. I may have said to him that I would not make any pianos without any other name but my own on the piano. I think I did say that.

Q. And he did want you to make pianos with some name on other than your own? A. I could not swear to that.

Q. As a matter of fact you did not make pianos for him?

A. No sir.

Q. And you declined his proposition? A. Yes.

Cross-examined by Mr. Mooney.

Q. I understand you to say that Mr. Sommer had had the agency for your pianos before the formation of the defendants' company? A. Yes.

Q. Where was Mr. Sommer then in business? A. 9 East 17th street.

Q. And during your business relations with Mr. Sommer you found him to be a reputable and responsible gentleman? A. Entirely so.

Q. Your action, the action of your pianos, is the same as that of the defendant company, is it not? A. I don't know what their action is.

Q. I don't mean as to the scale, but it is of the same make of action as the defendants', is it not? A. I could not swear to that.

Q. That is your best impression, is it not?

Objected to by Mr. Hawes. Objection sustained. Exception.

Q. The action of your piano is the Staib action, is it not?

Objected to by Mr. Hawes. Objection sustained. Exception.

MR. MOONEY—I offer to prove by the witness that the action in his pianos is the same as that which is used in the pianos of the defendant.

Q. You make a good class of pianos, do you? A. I think we do.

Q. Do you rival the plaintiffs?

Objected to by Mr. Hawes as immaterial. Objection sustained. Exception.

Q. I understand you to say that Mr. Sommer handled your pianos and was your agent before he went into this business. A. Had the retail agency in New York city of our pianos.

Q. He used in the piano business his own name. He transacted his business under the name of Sebastian Sommer, didn't he, at the place you speak of in 17th street? A. Yes.

Q. But he was not then a manufacturer of pianos? A. When I used the word agent, I merely mean that he had the right to sell our pianos at retail, not that he had any connection with me as an agent.

Q. I call your attention to the fact that you do not remember Mr. Sommer's answer to your warning. Can you now remember it; what he said to you when you warned him that he should not use his own name upon pianos? A. I don't know that that was exactly a warning. It was our conversation in regard to the subject. I thought if he put that name on his pianos he would have a lawsuit. It was not a warning, it was simply an opinion.

Q. You knew the law to be that a man might put in good faith his name upon his piano without having the uncomfortable result of a lawsuit? A. I don't know that I did. A man very often commences a suit when—

Q. Your idea was that he would be merely involved in litigation? A. Yes.

Q. Now, when Mr. Boothe came to you, although you do not remember the whole of the conversation, I ask you was it not before the formation of this company, was it not before this company was formed and when he had received orders to manufacture pianos and was manufacturing them upon his own account or getting others to manufacture; does not that suggestion of mine remind you that it was before the incorporation of this company? A. Well, I am not sufficiently strong in my memory as to the exact time when that company commenced. I know it is a general idea that when Mr. Sommer was proposing to go into this business of manufacturing that these conversations took place. Whether it was actually before the incorporation of the company or not I do not know. I do not know when it was incorporated.

Q. If Mr. Boothe should say that it was before that time that he came to see you, before the formation of this company, with the object of executing certain orders that he had then on hand as a private individual, would you see any reason to doubt his statement, in view of your recollection? A. I don't think it was in reference to orders he had on hand. My impression is it was in reference to manufacturing pianos in New York.

Q. That is what I intended to convey to your mind by my question. Do you know the defendants' pianos, those manufactured by the Sebastian Sommer Piano Co.? A. Not sufficiently strong in my memory as to the exact time when that company commenced. I know it is a general idea that when Mr. Sommer was proposing to go into this business of manufacturing that these conversations took place. Whether it was actually before the incorporation of the company or not I do not know. I do not know when it was incorporated.

Q. Do you subscribe to the testimony of Mr. Sohmer that they are a rattletrap affair?

Objected to by Mr. Hawes; there is no such testimony. Objection sustained.

Q. Do you subscribe to the statement of Mr. Sohmer that this was a very poor quality of piano?

Objected to by Mr. Hawes as this witness has not been called as an expert.

A. I do not think I have examined either; either Sohmer or Sommer, by personal examination. My opinion of these pianos is graded by the price at which they are sold.

Q. And the question of price is the chief element in your making up your mind? A. If I know the man sells a piano for \$115 or \$120 and another a piano for \$260, it is my natural supposition that the man that sells a piano for \$120 cannot put the same in his piano as the man that sells for \$260.

Q. That is the basis of your testimony? A. It is not a personal examination of the piano, simply the grade and the trade.

Franz Oesterthal called for plaintiffs, being duly sworn, testified as follows:

BY MR. HAWES—Q. What is your business? A. Lithographer.

Q. Where is your place of business? A. 178 William street.

Q. Do you remember buying a piano manufactured by the defendant in this action, the Sebastian Sommer Piano Company? A. Yes.

Q. Last year? A. This year.

Q. About what time was it? A. It was this year, the 1st of March.

Q. That you bought the piano? A. Yes.

Q. From whom did you buy that piano?

Objected to by Mr. Mooney upon the ground that the facts as to which he is inquired of took place after issue was joined in this action, this action being commenced February, 1894.

Q. Did you, prior to the 1st day of February, 1894 have any communication with the defendants in regard to the purchase of a piano? A. No, I did not.

Q. Did you have communication with any one respecting the purchase of a Sohmer or a Sommer piano prior to the 1st February, 1894? A. No, I did not.

William Mylius called for plaintiff, being duly sworn, testified as follows:

BY MR. HAWES—

Q. What is your business? A. Piano dealer at present.

Q. Have you ever been engaged in the manufacture of pianos? A. As a mechanic, yes.

Q. How many years' experience have you had in the manufacture of pianos as a mechanic or otherwise? A. Twenty-six years.

Q. Where is your present place of business? A. 12 Union Square.

Q. You say you are a dealer in pianos, that is you, buy and sell the pianos of the various makers? A. Yes.

Q. And makes? A. Yes.

Q. Are you familiar with the different branches of the piano trade? A. I am.

Q. Please state fully all the experience you have had in that line? A. You mean the different factories or the different branches?

Q. Every way you choose. How old were you when you started out in that piano line? A. I went into the piano business and learned the trade of my father at the age of fourteen, as soon as I left school, at J. & C. Fischer's manufactory in 28th street. I started there as a boy at the very bottom of the business, knocking the punchings and doing the most inferior work until I got up to finishing in J. & C. Fischer's.

Q. And is finishing one of the highest grades? A. No. I started in at rails, scraped veneers, making cases,

doing the mere cabinet work, more of that than anything else. At last I got to finishing, which is not one of the highest branches. From Fischer's I went to Decker Brothers', where I was five years and got installed into the finer branches of the piano. From Decker's I went to George Steck & Co., and worked myself up there until I was foreman of the piano factory. I put in twenty years at the bench myself.

Q. So that you consider yourself an expert in the business of manufacturing pianos? A. Yes.

Q. And you know each one of the various steps or grades which are necessary in bringing out the completed product known as the pianoforte? A. Yes.

Q. From personal experience? A. Yes.

Q. How many years' experience have you had in buying and selling pianos? A. Nearly seven years.

Q. And have you handled a good many pianos during that time? A. Mostly every make.

Q. And have you examined those makes carefully so as to be able to distinguish between them and pass an opinion upon them? A. Yes.

Q. And can you readily tell a first-class instrument from a poor instrument? A. I think I can.

Q. Are you acquainted with Mr. Sohmer, one of the plaintiffs in this action, and the firm of Sohmer & Co.? A. I am.

Q. Have you been familiar with their instruments ever since they commenced making them in 1872? A. Yes, I have handled quite some of their second-hand pianos.

Q. And have you been familiar in a general way with pianos manufactured by them? A. Yes.

Q. Do you know that those pianos have been known to the trade and sold generally as Sohmer pianos during that time? A. I do.

Q. And what general reputation have the plaintiffs maintained for their instruments during that period? A. They have always had a first-class reputation in the trade, as good as any other house.

Q. And what are the instruments manufactured by them, how were they known in the trade? Always known as first-class instruments.

Q. Have you personally examined any pianos of the plaintiffs, so as to be able to state of your own knowledge what kind of an instrument they manufacture? A. I have.

Q. Please state in detail what sort of an instrument is manufactured by the plaintiffs?

Objected to by Mr. Mooney, as the witness is not qualified.

Q. Have you seen any pianos of the defendants in this action, the Sebastian Sommer Piano Company? A. I have.

Q. How many such pianos have you seen that you can now remember? A. I have seen three altogether.

Q. And where were those three pianos? A. Two I had myself, that I had purchased of them, and one was at Mr. Hahn's warehouse.

Q. Have you any method of fixing a date on when you purchased the two pianos from the Sebastian Sommer Piano Company? A. Merely by the bills they gave me at the time of payment.

Q. Have you those bills with you? A. I have.

Q. Are the checks pinned upon those bills and which you now produce with the bills the original checks drawn by you in payment of those bills? A. Yes.

Q. And were those pianos delivered in your warerooms at or about the dates of the respective bills, namely, September 9, 1893, and October 14, 1893? A. Yes, and the checks correspond with those.

Q. The checks were drawn and paid the same day? A. Yes.

The bills and checks produced by the witness offered in evidence by Mr. Hawes and marked Plaintiff's Exhibit G and H.

Q. Now, I notice in this bill of September 9, 1893, that the price charged you is \$122, while your check is only for \$105. Can you explain that in any way? A. Was this the first check, please?

Q. Yes, that is the first check? A. Yes, I can explain that. The check was a payment in full for the piano, as I never made any other payments outside of checks. No cash payment of any kind. But, in making out this bill, Mr. Boothe said to me that this was their regular price, but as a sort of inducement he would leave me have the piano at \$105 merely to introduce his piano.

Q. And the check for \$105 which you gave him was in full payment, was it? A. Full payment for the piano.

Q. Now, I notice in the bill of October 14, 1893, that the price charged is \$112?

Objected to as immaterial.

Q. Did you make a careful examination of the two pianos which the defendant sold you? A. I did.

Q. Please state the result of your examination? A. I examined the first piano after the second one was purchased, because it being a cheap instrument we generally season those pianos.

MR. MOONEY—I move to strike that out as not responsive.

Motion granted.

Q. When did you make this examination of those two pianos? How soon after the first one was purchased? A. About four weeks after.

Q. And after the second one had been purchased? A. About the same time.

Q. Please state in what condition you found those two pianos when you examined them? A. I found them in very poor condition. I found that the pianos would not—well, the action was entirely loose; I never could sell them in the condition they were in.

Mr. Mooney—I move to strike out the answer; let him state what he found. Motion granted.

Q. Describe the condition. One of those pianos you placed near the fire; that was to season; the first piano? A. Yes.

Q. You let it stay there a month? A. About four weeks.

Q. Then you made a careful examination of that? A. Yes.

Q. Did you take off the top to examine it and look at the strings and what not? A. The main thing was I found the piano had fallen terribly in pitch. All pianos are supposed to have a standard pitch, and when they do not stand tuning in the first place there is something wrong in the plank or weakness in the construction. The piano had fallen at least a tone. Then I examined and tried the action and found it rattled. The action was

sharp. The screws all got loose. We had to tighten every screw and examine everything that was loose—what was rattling.

Q. You mean it seasoned after it came to your place by being dried? A. Yes.

Q. Then when it was delivered it was not properly seasoned. A. No. Then I looked the action all over and found the hammers were not filed. There was no such thing as regulating, as is the custom in the piano trade. That is from my own examination.

MR. MOONEY—I move to strike out the last part of the answer. Motion granted.

WITNESS CONTINUES—I found the piano was not properly regulated. The hammers were not filed. That it was not fine regulated, merely about a rough finish.

Q. Now, how about the quality of the wood and other materials used in the construction? A. The varnish had pretty well shrunk because the wood was not properly seasoned, and different parts of the case come off altogether. Some ornaments came off that they had put on.

Q. Fell off? A. Yes.

Q. Have you got those with you in court? A. I have some of them.

Q. What is this I show you? A. That is what we call a pilaster on the front frame, the front of the piano.

Q. Is this one of the pieces that fell off that you speak of? A. This is a piece of the piano a lady brought me, that I have rented at present.

Q. A Sommer piano? A. Yes. Every time she comes to pay rent she is bringing me a piece of the piano. I begged her not to bring me any more; she would save the carman the cartage.

Q. What did you discover with regard to the ivory used in the keys or the felt used in the hammers? A. Well, the material as a whole was very inferior.

Mr. Mooney moved to strike the answer out, as the witness should state facts. Motion granted.

Q. Confine your answer to the question asked. How about the ivory? A. The ivory probably was, I should judge, about No. 3, where in a first-class piano we would always use No. 1 ivory.

Q. And No. 3 ivory is inferior ivory? A. Yes.

Q. How about the felt? A. The felt is what we would express shoddy. We would call it that. It is cheap goods. The felt would hardly stand picking. We pick the hammers with needles to tone them with.

Q. You say this felt would not stand that picking? A. No, it goes to pieces and falls apart under your needle.

Q. You did attempt to pick it in order to tone it or regulate it? A. Yes.

Q. How about the metal parts of the piano. Did you notice anything with regard to them, or the wires, or the strings? A. Merely that they had been saving on the piano where they could.

Mr. Mooney moves to strike the answer out. Motion granted.

Q. State what you observed as to the metal parts? A. Of course there is different kinds of material that can be purchased, cheap, medium and first-class.

Q. What was this material, cheap, medium or first-class? A. It is about as cheap as I have ever found it.

Q. And you consider yourself an expert on the subject? A. Yes.

Q. Was there any portion of the material or workmanship of those two pianos that you would call first class or superior in any respect? A. No sir.

Q. Was all the material and workmanship what you would call cheap and inferior? A. Yes.

Q. Did this pilaster come off those two pianos of yours? A. No sir, this is the one piano that I rented. The other one I had an opportunity to glue, because it stood in the wareroom.

Q. These four pieces came off the piano of the defendants, which was rented to a lady? A. That I had rented to a lady.

Q. And it was one of those two pianos that you purchased? A. Yes.

Q. These pieces came off and she brought them to you? A. Yes.

Pieces offered in evidence by Mr. Hawes and marked Plffs. Ex. I, J, K and L.

Q. Have you now stated all that you can remember at the present time with regard to the condition of those two pianos in your warerooms as you observed them? A. One of the main points was the standing in tune of the piano.

Q. And you noticed? A. That the piano had fallen in pitch about a full tone below standard pitch. I tried to tune it and found that it was very poorly strung.

Q. How about the stringing of the piano? A. Well, I found that the piano was very poorly strung. One pin would go so tight you would be afraid to break off the pin. Another one alongside of it would probably be so loose it would go right back as soon as you tried to get the string back to pitch. Very unevenly strung.

Q. Have you stated all that you can now recollect in regard to those two pianos and their condition? A. Yes.

Q. What name was upon the fallboard of those pianos? A. The two I had was merely Sommer on the fallboard.

Q. Merely the word Sommer without any prefix or suffix? A. No, sir.

Q. And what was the name on the plate? A. The plate was entirely plain; there was no name on it.

Q. No name cast in the plate? A. No, sir.

Q. Do you remember seeing one of the pianos of the defendants in the warerooms of Mr. Hahn? A. I do.

Q. You are acquainted with Mr. Hahn, are you not? A. Yes.

Q. How was that piano in Mr. Hahn's warerooms marked? A. The only difference that they had was that they had the name on the plate, but Sommer on the fall board of the piano.

Q. In other words they had only the word Sommer on the fall board, but on the plate they had Sebastian Sommer Piano Co. cast in the plate? A. Yes.

Q. Did you examine the piano of defendants' at Mr. Hahn's warerooms? A. Not carefully, no.

Q. Did you examine it in a general way? A. Yes, I knew then what they were.

Q. Did you find the same defects in the piano at Hahn's warerooms that you found in the two pianos at your place? A. I did not examine the piano carefully enough, but I seen at the time that it was about the same workmanship.

Q. Poor quality? A. That is about it.

Q. Are you acquainted with Mr. Boothe, the manager of the defendant corporation? A. I am.

Q. How long have you known him? A. I first became acquainted with him in February.

Q. February, 1893? A. 1893.

Q. And where did you first meet him, and under what circumstances? A. He came to me trying to sell pianos.

Q. And what kind of pianos was he selling there?

Objected to by Mr. Mooney. Question withdrawn.

Q. When did you next see him that you remember? A. He used to run in there two or three or four times a week.

Q. Did you have a number of conversations with him subsequent to the formation of the defendant's company on or about the 1st of May, 1893? A. I did.

Q. Did you have any conversations with him in regard to placing the name Sommer on the fallboard of the pianos of defendants?

Objected to by Mr. Mooney upon the same ground as to similar questions put to other witnesses; and further as leading. Question withdrawn.

Q. Please state what conversations you had with Mr. Boothe subsequent to the formation of the defendant company.

Objected to by Mr. Mooney on same grounds. Objection overruled; defendant excepts.

A. He called on me at different times to offer me pianos for sale. At last he begged me different times to come to the factory and look at some instruments he had up in Harlem, a piano they called the Boothe Brothers Piano.

Objected to by Mr. Mooney as not relating to the piano in question, and motion to strike out granted.

Q. Please confine yourself to all conversations subsequent to the 1st May, 1893? A. It was subsequently.

Q. Have you any memorandum with you to assist you? A. Yes.

MR. MOONEY—I object to all evidence except that which affects the defendants or their pianos; this is manifestly an attempt to lug in outside matters.

Q. Have you a memorandum which will refresh your recollection as to dates? A. Yes.

Q. Please look at it and state when you first had your conversation with Mr. Boothe subsequent to the 1st day of May, 1893? A. This was on or about February 21st, 1893.

Q. Come down to the first conversation since the 1st of May, 1893? A. It was September 9th.

Q. At the time these pianos were purchased? A. Yes.

Q. Come right down to that conversation and tell us what was said by Mr. Boothe then? A. He came to me then and said that he had a far superior piano at present for sale. I asked him what piano it was. He said, well, it is a piano that will positively suit you. But he wanted me to come and look at it, and it is a thing I seldom do, I have not the time. I asked him to send one of those pianos. I saw the price was low enough, and I would examine it carefully, and then I would let him know what I thought of it. On the strength of that he sent me this first Sommer piano. That was September 9th, 1893, that I bought it, at \$105. He came in after that, a few days after that. I said, at first glance I did not think a great deal of it, it looked like a very cheap box. He said, we are pushed pretty hard now, we are young men in business, and we have got to get pianos out, that is the main thing, but we are improving on them rapidly. I thought they needed it very badly.

Q. Did you tell him so? A. Yes.

Mr. Mooney—I move to strike out all the evidence of this witness bearing on this subject as mere conversation detrimental to everything.

Motion denied; defendant excepts.

Q. State the whole conversation? A. After that, after I had about seasoned that piano he came to me and he said,

"Oh, the pianos are far superior to the first one I sold you; leave me send you another one." He gave me no rest, and the price was then still lower. I then let him send me another one, which I paid him \$95 for.

Q. That was in October? A. October 14, 1893. Then I took hold of the first piano and got that in shape. I had some customers come into the wareroom.

BY THE COURT—

Q. State the conversation, that is all? A. Then Mr. Boothe came in again and said, "Can't you use some more of those pianos?" I said "No, I have got those two yet. I have not sold them." He said, "Why don't you sell them?" I said, "That is what I am trying to do. Customers come in here and confound the names of the two pianos, Sommer and Sommer."

He said, "So long as you sell the pianos, what do you care?" I said, "I didn't care for that, it is not the money making part, we all have a reputation at stake."

He says, "I don't think it would bother you whose pianos you are selling." So I related the circumstance to him where a party came in trying to buy a piano of me under the impression it was a Sommer. I told him it was not a bona fide Sommer piano and the customer had said they could buy a genuine Sommer piano on Fourteenth street for \$150 or less money than I gave for this one. I told him I would make him a present of my two or give him a present of \$150 if they would have it hauled to my warerooms at once.

Q. You were telling Mr. Boothe all this? A. Yes. I took this customer into my warerooms and showed him the names—that the one was spelt Sommer and the other Sommer. I told him that this man then went back to Biddle's warerooms, where he told me he could buy this celebrated Sommer piano for \$150, and he came back and told me, "You are right, I admire your honesty in this respect." And I effected the sale and the other party lost.

Mr. Mooney moves to strike out the last part of the answer.

THE COURT—All this is part of the conversation.

Q. What did Mr. Boothe say in reply to all this? A. He was trying to sell me pianos at the time. This was the excuse I made for not taking any more pianos. I told him then that I had got tired of hearing people come in and telling me they could buy bona fide Sommer pianos and that I had seen they were getting the two names confounded and I would not be bothered, I did not want them any more at any price.

He said: "You are very careless, what do you care if you sell pianos. I am an American born boy and the other people are all naturalized citizens, do you think I am going to have a naturalized citizen dictate to me how to run my business?" And he put out his chest in that style. He got it off quite nicely.

(To be continued.)

AND should any one ask you, as ask they will, the A Wissner piano is selling all the time, selling for good money, too. Goods of superior workmanship are easily disposed of and give pleasure to all parties.

WHEN a piano house is busy its heads have no time to gather trade news or gossip. That is the position of Hazleton Brothers. It's nice to have a business that needs no worrying about. That is the position again of Hazleton Brothers. Business on Monday and all the rest of the week is what can be said of Hazleton Brothers.

THERE is hardly any doubt that the Hardman piano will be transferred to one of the local houses in Chicago, and the branch house of Hardman, Peck & Co., necessarily and as a result of this move, closed up. Mr. Schindler may remain on the spot to conduct the wholesale trade of Hardman, Peck & Co. from that point.

The Hardman piano is controlled for the whole of New England now by the M. Steinert & Sons Company.

CERTAIN parties connected with the Century Piano Company, of Minneapolis, which it will be recalled, is entirely separate and distinct from the Mehlino Piano Company, of that place, are apparently endeavoring to belittle the Mehlino piano, and to make much of an instrument in which one of the members of the Century Piano Company is personally interested. This appears to us to be both unjust and foolish. The Mehlino stands too high among the people of Minneapolis and vicinity to be injured by such attacks, and the men who make them succeed only in making themselves ridiculous in the estimation of all who are acquainted with the rather peculiar relations of the two companies.

AT the last meeting of the Piano Manufacturers' Association of New York the question of rescinding the resolution limiting the advertising of members of the association to two trade papers each in New York was under debate. The question reached no conclusion, but will no doubt come before the next meeting, and should pass. The association can only do itself honor by expunging any kind of resolution originally aimed at the little trade papers. They have just as much right to live as the little piano man has, and there should be no organized opposition to their laudable efforts to make a living. That was the original position of this paper on that subject, and that is its position to-day.

THE WEBER IN DENVER.

THE Weber piano is now the leader with the H. D. Smith Music Company, of Denver, Col., arrangements to that effect having just been concluded and shipments of stock made. This gives that Denver house the complete "Big Four" line of Weber, Wheelock, Lindeman and Stuyvesant, and enables them to meet all conceivable tastes and demands in the business.

The Weber enjoys a reputation throughout the Rocky Mountain section that opens up vast possibilities for trade with an active piano house handling it, and the H. D. Smith Music Company now has its greatest opportunity to develop its high-class trade through the Weber piano.

Latest from Chicago.

CHICAGO, April 17, 1894.

The Musical Courier, New York:

An article in the real estate column of Sunday's "Inter Ocean" refers to several rumors in relation to a new location for Lyon, Potter & Co. These rumors have attracted considerable attention in the trade, but in reference to them it can be said that Lyon, Potter & Co. may remain where they are at present.

H.

—Latest by Telegraphic Newspaper Clips:

C. S. Green contemplates opening a music store at Chatham, N. Y.

—Latest by Telegraphic Newspaper Clips:

The Stevens music store, at Lowell, Mass., has been closed.

—Latest by Telegraphic Newspaper Clips:

N. D. Cook has removed his music store to 1416 Tower avenue, Superior, Wis., which gives him better facilities for the display of his stock.

—Latest by Telegraphic Newspaper Clips:

The Duluth (Minn.) Music Company will go out of business. J. M. Anderson, the general manager, will connect himself W. J. Dyer & Brother, of Minneapolis.



ERNST KNABE.

Born 1839. Died in Baltimore, Md., April 17, 1894.

In Town.

AMONG the trade visitors to New York the last week were the following:

- E. P. Mason, president of the Mason & Hamlin Organ and Piano Company, Boston, Mass.
- G. C. Cook, president of the Hallet & Davis Piano Company, Boston, Mass.
- Mr. Kiedel, of Wm. Knabe & Co., Baltimore, Md.
- E. E. Walters, traveler for the Chicago Cottage Organ Company, Chicago, Ill.
- Mr. Chapman, of Wickham, Chapman & Co., Springfield, Ohio.
- F. K. Smith, of Chase & Smith, Syracuse, N. Y.
- Mr. Foster, of the Foster Piano Company, Rochester, N. Y.
- Jas. A. Völker, dealer, Sing Sing, N. Y.
- Wm. C. Taylor, dealer, Springfield, Mass.
- J. B. Woodford, manager N. Stetson & Co., Philadelphia, Pa.
- Mr. Curtis, dealer, Schenectady, N. Y.
- B. S. Chase, of Chase Brothers Piano Company, Grand Rapids, Mich.
- F. V. Thomas, dealer, Albany, N. Y.
- George Cleinter, dealer, Pensacola, Fla.
- F. W. Banner, dealer, Wheeling, W. Va.
- J. A. Norris, traveler for the Mason & Hamlin Organ and Piano Company, Boston, Mass.

Trade Notes.

—Latest by Telegraphic Newspaper Clip:
The Milwaukee "Wisconsin" says that the Erd piano factory now at Saginaw, Mich., will shortly be moved to Milwaukee.

—Latest by Telegraph:
The Astoria Veneer Mills request us to correct a statement made last week that Chas. F. Metzgar entered a judgment against them. They say that they entered the judgment against Metzgar.

—Latest by Telegraphic Newspaper Clip:
H. J. & J. N. Burtis, of Asbury Park, have dissolved partnership, and the business will in future be conducted by John N. Burtis.

—Latest by Telegraphic Newspaper Clip:
J. L. Jacobs, of Jacksonville, and J. P. Browning have opened a music store at Tampa, Fla. There is talk of two other stores soon to be opened there.

—Latest by Telegraphic Newspaper Clip:
W. N. Watson, the Cedar Rapids music dealer, has opened a branch house at Union, Ia.

—Latest by Telegraphic Newspaper Clip:
J. R. Hanna is trying to organize a stock company at Ironton, Ohio, for the manufacture of pianos. He claims to have a new system of piano construction, and asks for \$10,000 capital.

—Latest by Telegraphic Newspaper Clip:
A 10 year old boy was arrested while breaking into the Curtice & Son's music store, at Lincoln, Neb., lately. He had cut out the glass of the front door, and was just about to enter when arrested.

—Latest by Telegraphic Newspaper Clip:
Lord & Co. have opened warerooms at Lawrence, Mass. They handle the Emerson and Merrill pianos and Regina music boxes.

—Latest by Telegraphic Newspaper Clip:
Brehmer Brothers, at Rutland, Vt., have moved their jewelry and music business into Merchants' Row, where they will share the store of Hill & Co.

—Latest by Telegraphic Newspaper Clip:
M. P. Conway, of Holyoke, Mass., has removed his music store to the corner of Suffolk and High streets.

—Latest by Telegraph:
There was a rumor in the Boston trade last week that H. A. Spicer, the traveling piano man, well known to the trade in that city, was dead. We don't believe it.

—Latest by Telegraph:
A. H. Fischer, of J. & C. Fischer, New York, is on a business trip through New York State, some portions of Canada and New England, and is expected here on April 26.

—Latest by Telegraph:
Mr. P. J. Gildemeester is on another short trip for Gildemeester & Kroeger.

—Latest by Telegraph:
Mr. Mason Currier is no more on the floor of Hardman, Peck & Co.

—Latest by Telegraph:
Mr. F. W. Teeple, of the Chicago Cottage Organ Company, who has been in the Far West, will be in Chicago again about April 20.

—Latest by Telegraph:
Mr. N. M. Crosby is meeting with much success on the road for Mr. Freeborn G. Smith.

—Latest by Telegraphic Newspaper Clip:
J. Wm. Shaw & Co., of Montreal, have leased the store lately occupied by the New York Piano Company and will take possession of it May 1.

—Latest by Telegraph:
Mr. H. G. Farnham, of the Blasius Piano Company, has gone to Europe. Someone says that he will sell Blasius pianos to the crowned heads and return home in a month or so with a list of testimonials that will surpass any ever yet given to a piano. Wait and see.

A YOUNG man would like to correspond with some piano manufacturer desiring to open a branch house in Chicago. He has had 14 years' experience, about equally divided in the wholesale and retail trade; the last three years in retail work in Chicago. Best of references furnished. Address "G." care of THE MUSICAL COURIER, 220 Wabash avenue, Chicago, Ill.

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NEARLY 60,000 SOLD!!

YOURS
IF
YOU
PAY
THE
PRICE.
—
NO
Exorbitant
PRICE.**PEASE PIANO Co.,**

316 to 322 West 43rd Street,

—NEW YORK.—

No. 46 Jackson Street,

—CHICAGO.—

Weaver Organ & Piano Co., York, Pa.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticize advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. XXVI.

It seems that I got a wrong impression about piano dealers in Cleveland. In the papers I looked at there were only three houses advertised. Since then I have seen a number of Cleveland papers, and each one has had an advertisement of the H. M. Brainard Company, which goes to show that it is not wise to jump at conclusions. There is another moral attached to the incident, and that is, if you want people to know that you are in business at all it is of the utmost importance that your advertisements should appear in the newspaper every day of the year.

It is continuous, persistent effort that makes the impression. Intermittent advertising is bad, because you may be out of the paper the very day on which the decisive stroke should be given—the stroke which would finally focus the piano purchaser's mind upon your store and your pianos.

The Brainard Company head all of their advertisements in this way: "For 50 years the house of Brainard has been the leading piano firm of Ohio."

That is a strong statement, straight from the shoulder at the start. The rest of the ad. follows this up, in very much the same tone. The firm is evidently very much in earnest about their business, and the ads. give evidence of their confidence in themselves and their pianos.

Here is one which seems to me better than any of the others.

FOR FIFTY YEARS THE HOUSE OF BRAINARD HAS BEEN THE LEADING PIANO FIRM OF OHIO.

Piano Buying.

In selecting a Piano the two important points to consider are First—To choose only from those makers who have an established reputation and have stood the test of years. Second (and fully as important)—Buy only of a dealer on whom you can rely for fair and honest dealing, and whose warranty is beyond question.

The Pianos which we represent recommend themselves as meeting all the requirements, and the fifty years' successful business of our firm in Cleveland is the best proof that our methods meet with approval.

The H. M. Brainard Co.,

213-215 EUCLID AVE., COR. OF ERIE ST.

OPEN SATURDAY EVENINGS.

It doesn't mention any particular piano, which of course I think is a mistake. Still, in their other ads. the names are mentioned almost every time, and that being the case an occasional omission is unimportant.

This ad., from the Baltimore "News," shows that Sutro & Co. have tried my plan of advertising one thing at a time. This ad., I think, is a very good one.

Banjos! Guitars!

Mandolins!

The manufacturers of the famous "Washburn" and "Fairbanks" produce the best instruments in the world. Every player admits this. Why experiment with unknown makes when you can get a Faultless Instrument for the same or less money?

PRICES \$4.75 TO \$150.00.

OTTO SUTRO & CO.

119 & 121 E. Baltimore St.

There is no nonsense about it, and I think it is likely to meet the eye of any reader of the paper who is in any de-

gree interested in banjos, guitars or mandolins. If it does interest them I think the chance is good that the ad. will convince them of the advisability of buying from this firm.

"A Wise Skepticism,"

So Lowell says, "is the first attribute of a good critic."

Remember that when you read piano advertisements. Be skeptical till you see the — piano, then let good judgment and critical consideration influence you. The — will stand the closest scrutiny.

It's a good piano at a moderate price—\$400.

Cash or payments.

JONES & CO.,

PIANOS AND ORGANS,

217 SMITH STREET.

\$5,000

A Dozen

is about what we would want for — pianos. If you want only one, you may take it for \$425. Either a mahogany, rosewood or walnut case. The action and all "the works" are alike in each instrument. We guarantee the — for six years, but we believe it will last 30 years. Come and see it.

JONES & CO.,

Pianos and Organs,

217 SMITH STREET.

Here are two ways of advertising square pianos. They are radically different, and still I think that each one is a good one. Cluett & Sons are well enough known around

I can't walk without assistance, although I have four legs. But I can sing from morning till night. I will be

SQUARE

with you, and own up that I am not as young and fresh as I was once, but if you will press the keys I will do the rest. For further particulars come and see me. For

NINETY DOLLARS

I will give up my present situation at CLUETT & SONS, and go home with you.

and about Albany to make their ad. readily understood. This kind of thing occasionally may prove very effective, but I would not advise the style for continuous use.

The only objection I have to the other advertisement is that no prices are given, nor is the name of the maker mentioned.

Have You Room

In your parlor for a Square Piano? If so, and you value Sweet Tone, Volume and genuine Music more than appearance, convenience and style of case, we can give you a decided bargain. Yes, give you a FINE PIANO at half the cost of an Upright.

We are closing out twenty-five Squares, nearly new and in prime order, fresh and bright, as if just from factory. Just half real value will buy one.

Payments very easy. Rented until paid for at \$3, \$4 and \$5 monthly. Any terms to suit responsible parties.

See these Pianos. They will surprise you.

LUDDEN & BATES SOUTHERN MUSIC HOUSE.

I think if I were selling square pianos I would give the name and prices and as exact a description of each piano as possible. I believe it would sell them quicker than dealing in generalities will.

Mr. Hall, of Burlington.

THE "Independent" extends congratulations to its personal friend and political enemy, Henry W. Hall, general manager of Bailey's Music Rooms, upon his election by the unanimous vote of his party associates to the honorable position of president of the Board of Aldermen. Next to a good Democrat there is no man in the city who we would rather see in this position. Colonel Hall was first elected alderman from the Second Ward in 1892, and this spring re-elected to the same position. He has filled the responsible position of chairman of the health committee for two years, where his work in the extension of the city's sewer system, the sanitary survey of the city and in various other important matters have alike met the approval of men of both parties.

Mr. Hall came to this city a stranger nearly 16 years ago, where he began in a small way the sale of musical instruments. His success in this line has been phenomenal, and to-day finds him the manager in charge of the largest business house in his class north of New York and Boston. He employs ten salesmen and operates from the Burlington store a branch house at Claremont, N. H. His experience in the chair of Grand Master of Vermont's Grand Lodge of Odd Fellows gives him a peculiar fitness for the position of president of the Board of Aldermen. The Democrats of this city will do well to keep one eye on the colonel or before they are aware of it he will be occupying the chair lately vacated by that other prince of gentlemen, the Hon. Seneca Haseiton.—Burlington, Vt., "Independent."

STRICH & ZEIDLER • PIANOS. •

Factory and Warehouses, 511 & 513 E. 137th St., New York

HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

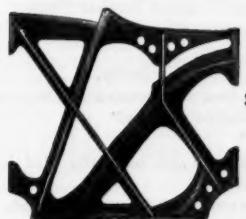
APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

FARRAND & VOTEY,

High Grade Organs,

Branch Offices:
NEW YORK, CHICAGO. DETROIT, MICH.



PIANO PLATES.

Send your address and receive a Sample Plate
and Prices. Charges prepaid.

L. E. HOYT & CO., Walton, N. Y.

CLEVELAND FOOTE, Agent, 47 Broadway, New York.

THE COLBY PIANO CO.,

MANUFACTURERS OF

GRAND AND UPRIGHT PIANOS

Factories and Main Offices: ERIE, PA.

CHICAGO: 327-329 WABASH AVENUE.

THE JULIUS N. BROWN CO., WESTERN AGENTS.



STULTZ & BAUER
— MANUFACTURERS OF —
Grand and Upright
PIANOS

FACTORY AND WAREHOUSES:
338 and 340 East 31st St., New York.

CHASE, ROBERTS & CO.,

MANUFACTURERS OF

PIANO VARNISHES

BROOKLYN, N. Y.

Zanzibar Varnishes a Specialty.

S. S. STEWART, Manufacturer of FINE BANJOS.

Publisher of *BANJO MUSIC* and *BOOKS*.
Also the "BANJO AND GUITAR JOURNAL."

SEND FOR
CATALOGUE.



STORE AND FACTORY:

221 & 223 CHURCH STREET, PHILADELPHIA, PA.

PREScott

EXCEL IN
TONE, TOUCH, DESIGN,
DURABILITY AND WORKMANSHIP.



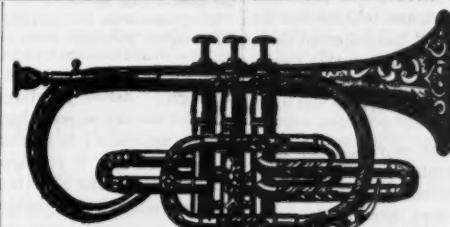
HIGH GRADE.—TWO SIZES.—TEN STYLES.

TERRITORY PROTECTED. WRITE FOR PRICES.

PREScott PIANO CO.
CONCORD, N. H.

WITH THE NEW
SOFT STOP.

PIANOS.



CARL FISCHER,

6 Fourth Ave., New York.

Sole Agent for the United States for the
Famous

F. BESSON & CO.,
LONDON, ENGLAND.

Prototype Band Instruments, the Easiest Blowing and Most Perfect Instruments on Earth.

Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness

in this line and music for different instruments my house stands unapproached in this country. Catalogues will

be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Every-

thing is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality

only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

Some of the Many Specialties I represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes;

COLLIN-MEZIN, Paris, Celebrated Violins, Violas and 'Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instru-

ments. Over 1,000 Instruments constantly in stock.

Peccatte (Paris) and Suess Celebrated Violin Bows.

FRANK A. STRATTON & CO.,

Musical Merchandise.

Representing in the United States and Canada the following well-known manufacturers:

TRAUGOTT, SCHNEIDER
& CO.
"Magdeburg" Accordeons.

CURT SCHUSTER & OTTO.
Violins, Bows, Strings and general Musical Merchandise.

AUG. HEINEL, Jr.,
Band Instruments.

C. H. MEINEL,
Harmonicas.

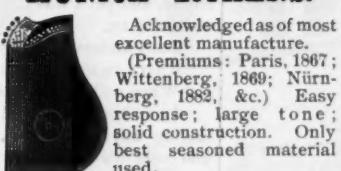
STANDARD MUSICAL
STRING CO.,
Steel and Wound Strings.

A. W. ESCHENBACH & SÖHN,
Band Instruments.

FRANK A. STRATTON & CO.,

37 Howard Street, New York.

MUNICH ZITHERS.



Acknowledged as of most excellent manufacture.

(Premiums: Paris, 1867; Wittenberg, 1869; Nürnberg, 1882, &c.)

Easy response; large tone; solid construction. Only best seasoned material used.

F. X. LECHNER SOHN,
ESTABLISHED 1865.
Eisenmannstr. 2. MUNICH, GERMANY.

**C. REINWARTH,
PIANOFORTE STRINGS,**

356 and 358 Second Avenue,

NEW YORK.

**KURTZMANN
PIANOS.**

C. KURTZMANN & CO.,

MANUFACTURERS,
326 to 336 NIAGARA ST., BUFFALO, N. Y.

KRANICH & BACH
Grand, Square and Upright
PIANOS.

Received Highest Award at the United States
Centennial Exhibition, 1876,
And are admitted to be the most Celebrated In-
struments of the Age. Guaranteed for Five Years.
Illustrated Catalogue furnished on application.
Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.
Factory, from 333 to 345 E. 23d St., New York.



MADE BY
THE KRELL PIANO CO.,

Manufacturers of strictly first-class

GRAND AND UPRIGHT PIANOS

CINCINNATI, O.

GEO. C. CRANE, EASTERN REPRESENTATIVE,

97 5th Ave., Cor. 17th St., NEW YORK.

EXPERIENCE No. VIII.

YOU never saw anything like it. I got down town early the next day and found a telegram at the Onion Square Hotel to go over to Jersey City and meet a dealer from Pennsylvania who, for some reason I didn't know, did not care to come over to this side. You never saw anything like it. He opened his valise and it was chock full of music trade papers without the wrappers removed. Not one of them had ever been opened or read. "For the Lord's sake, what do you want to do with them?" I asked the bloke. "Want to sell them back to the editors at half price."

"Great Scott!" said I, "you don't know these men; they'll never buy them from you; they have no use for them." The man nearly fell dead when I told him that. He finally recovered his diseased heart, and told me that he had a baleful of them on the freight, and had collected them for over a year; he'd been basing his hopes on this thing, and had heard that some of the back numbers would be bought at a big price by some of these editors.

"Which?" says I.

"Well, I've opened some just to show you. Now here is a paper published only last November; see this article; it gives Mr. Quarts, who failed, two columns of the worst personal abuse a man could get; and here is the same paper, published in January, calling him a great piano manufacturer. Don't you think the editor would pay most anything for these two copies, or for one, at least?"

I was sorry for that man, although there seemed to be some healthy cerebration at the bottom of that suggestion. "Look here," say I, "what's your name? You don't seem to know this thing at all. This particular article amounts to nothing. Besides that this here editor couldn't purchase these papers if he wanted to, Mr. Bloke." "My name is not Bloke," he apologized. "My name is James Junebug, of Harrisburg. I'm one of the Junebug Brothers. Why couldn't that editor buy the papers anyhow?"

"Hasn't got a cent to his name. Don't you know that every Saturday morning he goes down on his knees after seeing his paper of that date out, thanking the Lord that the printer sent it out without demanding every dollar due no it. It just runs that way from week to week, and when one printer gets tired of such a tiresome job he goes to another. You can notice the difference of the type and printing. Just take a look at these two copies you have in your hand. See, that November paper was printed by one printer, and see here, see the difference? Well, that November printer said no, one day, and in January he had managed to get another one. How can he buy those papers back from you?"

Junebug felt bad. All his crushed hopes were seen on his beautiful Dauphin county mug. All at once he jumped from his seat with such suddenness that a blind man near us rushed off to the back of the tutti-frutti stand, and cried out, "Look here, Mr. Poccet, I tell you what I will do!" "Well—." "I'll sell them to Quarts; he ought to be glad to get them back."

I'll admit it was an idea. I had not read the articles myself, so I thought I might as well. This was the November article.

FAILURE UPON FAILURE.

(By the Editor of "Music Tired.")

There is no excuse for piano manufacturers who fail. They are disgraces to the wonderful art of tone and its tone producing emblem, the pianoforte, most noble art product of our times. When I was a tramp in London—London that beautiful home of D'Israeli (my friend) in the winter—I saw the pianoforte, a beautiful Broadwood make of wood and iron with strings attached and black and white keys. I am describing the instrument minutely because I have since made it a special study, as well as its manufacturers. Methinks I dream of it still—in the still—I mean to say, and to reflect on the base uses to which it may be put by men like Mr. Quarts.

He had no right to fail. To fail signifies, in the language of Klopstock, the divine poet of the Himalayas, to cease, to defunct. While this is permissible on more than ten occasions for music trade editors whose aspirations are concomitants of their self preservation, the ordinary piano manufacturer must give an account of himself and his trusts to us.

Where are Mr. Quarts' books? It is a shame that in a crisis like this, as Harriet Beecher's Toe said, "that tries men's soles" (mine are nearly gone), a piano manufacturer should fail. Show up the rascal.

Well, this was rather rough on old Quarts! I was

rather anxious to look over the January paper. This is the editorial:

QUARTS' SUCCESS.

(By the Editor of "Music Tired.")

Few men find such gratification in living as my old and esteemed friend Lionel Quarts, and of all men whose personality pervades the historic realms of our wondrously extended industrial spheres, none bears the ravages of youth and the smallpox more gracefully than our ancestral friend Quarts. When last I shook him by the arm I exclaimed in mild accents: "Great orders lately by mail; you know, of course, the ad—." He winked one of those deliciously languid eyes "sow" by sow' eastern Arabic smiles that quench the thirst of the desert. Similes of my early Oxfordian days when I was in jail for stealing a sun flower from the hedge of my friend Lord Sewke's garden. But even then my love for roses and signed cheques could not be controlled and remembering these I pinned a sweet pea upon Lionel's left lapel and taking his \$15 cheque in my other left hand I stole again away, to him to the William McMouldy's and have it cashed less the dues on past drinks.

Mr. Quarts is the leading light of the piano industry of New York. His steadfast principles never forsaken him, and when once he makes up his accounts look out for his mind.

A glorious tribute, said I, all to myself. "Are you through?" asked Junebug. "Well, yes; but, Mr. Junebug, let me say to you that old man Quarts is a difficult man to approach; he is sensitivite, real sensitivite, and he might get angry if you approached him. He would probably not even read the things over." I then proposed to send the editor over. Junebug said that he would wait right there for several hours, and I arranged to communicate with him by telephone.

I went right up to Onion square, and our friend was just crossing over when I related this to him. It agitated him. I told him to go to the telephone and see what he could do with Junebug, of whom he had never heard before, but he insisted that I must accompany him, and I afterward found out why.

When we got down to the public phone at the Morton House he told me to get a few cigars first, and I bought three for a quarter; that made me one cigar in, for I only gave him one, and he thought it was a 20 cent cigar. I smoked two of the three cigars, so I really had two 20 cent cigars for nothing and an equity of 35 cents, besides having the pleasure of treating him.*

He began phoning. Suddenly his red cheeks, naturally hard, seemed to relax, and he asked me to go to the phone, when I heard the following:

AT THE PHONE.

"Yes. Four times."
"You don't tell me; four times? I can hardly believe it."
"It's a fact. Both of us were surprised."
"What d'you do afterward?"
"I got shaved and shampooed, and when I got back the bird had flown."

"You wouldn't let the thing slip like that? Got the address?"

"Oh, yes! I got that right away."

"Send it here at once, but don't let on. Just have the envelope marked 'Art Journal.' Look out so the boy doesn't take it into his office; it's right near mine."

At that moment I recognized the voice. It was my old friend, and yet I was too anxious to hear it all so I continued to listen.

"Did I understand you to say four times?"

"That's right; honestly, four times."

"When will I have directions?"

"In an hour. Say, I'll bring them up myself instead of risking anything with a messenger. Hello, say, suppose you meet me in an hour in the ladies' parlor of the Onion Square Hotel, where the Piano Manufacturers' Association has its collations?"

"All right, good bye."

"Good bye."

* * *

Of course I repeated what I had heard to my friend, the downcast editor, and he was perfectly aghast; apparently did not know what to say. He slowly and gradually worked his way ahead of me, when all of a sudden I found myself with him in front of the bar at the Morton House. He ordered brandy, and said he never drank it except before and after meals, but this thing had so shocked him that he needed a bracer to steady him. He took a decent half pint of the good old cognac, and then asked me to

* Those who cannot make this calculation apply to THE MUSICAL COURIER office for solution.

take another, which I did. I was drinking lemonade with fruit in it.

When the bookkeeper threw the check on the bar it was all one—one dollar. I paid it with a five dollar bill and when the change was returned my editorial friend took it saying: "Look here, Poccet, I asked you to drink with me and I asked you not to insult a man of my standing and my sensitivitess. I am very delicate in these little Courtesies of the day. I was brought up that way and cannot help it. It is also a matter of feeling, and in the aristocratic circles of my native land on Whitechapel road a man would resent it as an insult to pay for drinks when he could get some one else to do it."

I admit that shut me up. "As to the little matter between us," said he, "just please deduct this five dollars, or call it square."

It was well done, but I was so much engrossed in that matter I had heard over the phone that I was really anxious to shake our friend; but he insisted on one more round which, he said, I could pay for this time, that I had merely time to get away, and just as I was going into the hotel I saw Brother Thoms going down Fifteenth street, and slipping through the ladies' entrance, go up stairs. He went into the ladies' parlor and sat down in a corner near the door. A few minutes later a tall, lady-like young man came in, and as I stood near the door I could hear every word between them, particularly as there was no one else in the room, and they talked loud,

"How did you come to meet?" asked Brother Thoms.

"Right in the Astor House. We went upstairs in one of the rooms."

"You don't say so!" said Thoms excitedly.

"Here it is. Four times, four consecutive weeks, once each; 25 cents an issue; twenty-five lines."

"But where's the dollar?"

"Didn't I tell you that when I got back the bird had flown, but that I had the address."

"And you haven't got the money!" Thoms screamed.

Of course he had no money, and said he had walked all the way up, as he had not succeeded in making any collections downtown at all. Thoms made a hurried break downstairs, passing me unnoticed, and the young man, pulling a perfumed flandkerchief, sat down to rest himself. I got down in the front room and found all the boys.

Of course I told them the whole business I had just participated in, and they had their laugh, but they didn't believe it. I didn't blame them. The German piano plate maker from Cork was the most incredulous one. "Begorra," said he, in hard Teutonic, "oi don't talk enny shtock in dot," and the Rev. Houghton refused to say a prayer until he had convinced himself that there was no lying going on. I again re-iterated my statement and they finally believed it, but it was hard to get them to believe that anybody had made such an offer to Thoms. But there was the record. Of course the man did not pay, but that has nothing to do with the price. It was really one price system, but no pay.

We said nothing for awhile. George Would came in; but also said nothing. Some one suggested that a committee of one be appointed to ascertain the names of piano manufacturers who are working less than fifty hours a week. The German from Cork was appointed, and resigned at once, on the ground that it would be indecorous for him to ask such a question, as he knew it anyhow, but he would not tell.

Just then the door opened, a messenger with a telegram came to me. It read as follows:

M. T. Poccet, Onion sq. Hotel, N. Y.

BOSTON, April 16, 1894.

Unless you make immediate sales for Cash C. O. D., your services are no longer required. Remain in New York until further notice. Your salary meanwhile suspended, and we shall draw on you for our expenses.

MISS O. & P. CO.

When I awoke I found I had fainted.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

HARDMAN, PECK & CO.

VERSUS

HARDMAN & LA GRASSA.

All the Papers in the Case.

THE DECISION.

SUPREME COURT.

LEOPOLD PECK and another

vs.

HUGH HARDMAN and another.

WOLF, KOHN & ULLMAN, attorneys for plaintiffs.

INGRAHAM, J.

The plaintiffs and their predecessors in business have for many years manufactured a piano which has become well known to the public as the "Hardman Piano." They are the successors of the firm composed of the son and son-in-law of the defendant, Hugh Hardman, and that firm succeeded the firm that established the business in 1842, of which the defendant, Hugh Hardman, was a member. I think the proof is sufficient to show that the plaintiffs have the right to manufacture the "Hardman Piano." It is clear that the court has no right to enjoin the defendant, Hugh Hardman, from using his own name as a piano manufacturer, or from informing the public that he manufactures and desires to sell a piano. This, however, is very different from the right to manufacture a piano and call it "The Hardman Piano" or any other name which so closely simulates that name that purchasers would be deceived into purchasing such piano as one manufactured by the plaintiffs.

The plaintiffs' pianos are known as "The Hardman Piano." The defendants propose to manufacture pianos and call them the "H. Hardman Piano," and the advertisements and notices of defendants tend very strongly to show that the whole object of the copartnership of the defendants, and the use of the name, is for the purpose of selling their pianos as the plaintiffs'. Thus they have advertised the "H. Hardman Piano" as established in 1842, but their firm was established in 1892 or 1893, and the business that was established in 1842, now conducted by the plaintiffs, are the Hardman pianos, which have been made and are now made by the plaintiffs.

As before stated the defendant, Hugh Hardman, has the

An injunction having been granted by Judge Ingraham in the Supreme Court of the State of New York restraining certain persons from fraudulently attempting to appropriate our exclusive rights in connection with the name "Hardman" as applied to pianos, we desire to say that we shall continue the policy begun by the application for the injunction referred to and shall imme-

right now to make pianos and announce to the world that he makes them and wishes to sell them. He has no right, however, to make that announcement in such a way as to induce the public to believe that the pianos he makes have any relation to the pianos that are manufactured by the plaintiffs, and it seems to me entirely clear that the intent with which the defendants have used the name Hardman is and the methods adopted by them will tend to mislead the public in supposing that the pianos manufactured by the defendants are the same or substantially the same as the "Hardman Piano" as manufactured by the plaintiff. No piano manufactured by the defendant will be the "Hardman Piano." That piano is the one manufactured by the plaintiffs, and the plaintiffs are clearly entitled to have their business protected and the defendants enjoined from so using the name of Hardman as will commit a fraud upon the plaintiffs and the public. I think, therefore, the injunction should be granted so far as to restrain the defendants from adopting as the name of their pianos "The Hardman Piano" or "H. Hardman Piano" or from advertising that their business was established in 1842 or from using any other word or device which will tend to indicate that the pianos manufactured by them are those manufactured by the plaintiffs or that they have any connection with the business of the plaintiffs. Order to be settled on notice.

THE INJUNCTION.

At a Special Term of the Supreme Court of the State of New York, held at Chambers at the Court House in the City of New York, on the 13th day of April, 1894.

Present, HON. GEORGE L. INGRAHAM, Justice.

LEOPOLD PECK

AND

HENRY P. SONDEHIM,

Plaintiffs,

against

HUGH HARDMAN

AND

SALVADORE LA GRASSA,

Defendants.

swer herein and the affidavits of Hugh Hardman, Salvadore La Grassa and George L. Cheney, verified March 24th, 1894, Guido Hecker and L. W. Porter, verified March 22nd, 1894, Daniel F. Tracey, verified March 17th, 1894, and Alfred Dolge, verified March 27th, 1894.

Now, after hearing Joseph Ullman, Esq., of counsel for the plaintiffs, in support of said motion, and Fairfax Harrison, Esq., of counsel for the defendants, in opposition thereto, and on motion of Wolf, Kohn & Ullman, attorneys for the plaintiffs,

It is ordered that the said defendants, Hugh Hardman and Salvadore La Grassa, and each of them, their servants, employés and agents, be and they hereby are restrained and enjoined from using, issuing or displaying or in any wise exhibiting in or on any signs, placards, circulars, newspapers, letter heads, envelopes, cards, advertisements or other means of publicity in business, or in or on any piano forte manufactured, sold or exhibited by them, or in or on any part thereof, the names or designations "Hardman," or "H. Hardman," or "Hugh Hardman," or "Established in 1842," either separately or in conjunction with the word "piano" or "pianoforte," and from using the said words "Hardman," or "H. Hardman," or "Hugh Hardman," or "Established 1842," in any way or manner calculated to mislead the public or induce them to believe or suppose that the pianos manufactured by said defendants are the pianos manufactured by the said plaintiffs, or that the said defendants or either of them have any connection with the business of the said plaintiffs.

And it is further ordered that said plaintiffs have ten dollars costs of this motion.

NOTICE OF MOTION

For Injunction Pendente Lite.

NEW YORK SUPREME COURT,

CITY AND COUNTY OF NEW YORK.

LEOPOLD PECK AND HENRY P. SONDEHIM,

Plaintiffs,

against

HUGH HARDMAN AND SALVADORE LA GRASSA,

Defendants.

SIRS—You will please take notice that upon the summons and complaint herein and upon the affidavits of Leopold Peck, Willis J. Curtis and Joseph Ullman, hereto annexed, we shall move this Court, at a Special Term thereof, to be held at Chambers at the County Court House in the City of New York, on the 26th day of March, 1894, at 11 o'clock in the forenoon, or as soon thereafter as counsel can be heard, for an injunction order restraining and enjoining the defendants and each of them, their servants, employés and agents during the pendency of this action, from issuing or displaying, or in any wise exhibiting in or on any signs,

HARDMAN PIANO

Factories: 11th & 12th Aves., 48th & 49th Sts., New York.
Warerooms: Hardman Hall, Fifth Ave. & 19th St., New York.
NEW YORK. CHICAGO. LONDON.

HARDMAN, PECK & CO., Manufacturers.

MERRILL PIANOS

165 TREMONT ST., BOSTON.

The best **PATENT CAST STEEL MUSIC WIRE**
are sold at the **STAHL-und DRAHTWERK RÖSLAU**
Bavarian Fichtelgebirge Germany.
ASK FOR SAMPLE AND PRICE-LIST. THEN YOU'LL
JUDGE BY YOURSELF. SMART AGENTS WANTED.

THE MUSICAL COURIER

Has the Greatest Circula-
tion of any Musical Pa-
per in the World.

THE MUSICAL COURIER.

placards, circulars, newspapers, letterheads, envelopes, cards, advertisements, or other means of publicity in business, or on any piano forte manufactured or sold by them, the names or designations "Hardman" or "H. Hardman" or "Hugh Hardman" or "Established 1842," either separately or in conjunction with the word "piano" or "pianoforte," or other terms to indicate a musical instrument, and from using the said words "Hardman" or "H. Hardman" or "Hugh Hardman" or "Established 1842" in any way or manner calculated to mislead the public or induce them to believe or suppose that the business of the said defendants or the pianos manufactured by said defendants, are the business of the said plaintiffs, or the pianos manufactured by said plaintiffs, and for such other and further relief as to the Court may seem just and proper.

Dated New York, March 15, 1894.

WOLF, KOHN & ULLMAN,
Attorneys for Plaintiffs.

To the defendants.

The Plaintiffs' Affidavits and Exhibits.

NEW YORK SUPREME COURT.

LEOPOLD PECK

AND

HENRY P. SONDEHEIM,

Plaintiffs,

against

HUGH HARDMAN

AND

SALVADORE LA GRASSA,

Defendants.

CITY AND COUNTY OF NEW YORK, ss.:

Leopold Peck, being duly sworn, deposes and says that he resides in the city of New York, and is one of the plaintiffs in the above entitled action. That deponent is now and has been for many years engaged in the business of manufacturing pianos, and that the plaintiffs, who constitute the firm of Hardman, Peck & Co., are the manufacturers of the "Hardman" pianos. That as deponent is informed and believes, Hugh Hardman, one of the defendants herein, commenced manufacturing pianos in or about the year 1842. That the said Hugh Hardman manufactured a cheap piano of a low grade, and marked the same with various labels or stencils, sometimes with the name of other people and sometimes with the name "Hugh Hardman," "H. Hardman," or "Hardman." That said Hugh Hardman never manufactured any upright pianos. That in or about July, 1876, the said Hugh Hardman assigned and transferred to his son, John Hardman, and to his son-in-law, Thomas A. Dowling (both now deceased), who then formed a co-partnership under the firm name of Hardman & Co., the business theretofore conducted by him, the said defendant, Hugh Hardman, and all of his right, title and interest therein and thereto, including the good will thereof, and at the same time leased to them for a term of seven years the premises at the corner of Fifty-seventh Street and Tenth avenue, in this city, wherein he had until then conducted his said business. That said firm of Hardman & Co. remained in existence until the 15th day of March, 1880, during all of which time, the said firm manufactured pianos under the name and style of the "Hardman"; that by articles of co-partnership bearing date the 3rd day of March, 1880, this deponent entered into co-partnership with said John Hardman and Thomas A. Dowling for the purpose of continuing the said business, which said partnership commenced on the 15th day of March, 1880. That the second paragraph of the said articles of co-partnership was as follows: "II. The firm name and style of the said co-partnership shall be Hardman, Dowling & Peck; but the piano forte to be manufactured by them shall be styled as heretofore, 'The Hardman.' That in and by said articles said Hardman and Dowling assigned and transferred to the new firm all the assets and effects of the old firm, including good will, trade-marks, &c. That said last mentioned co-partnership continued until about the month of June, 1882, when the same was dissolved by the death of the said Thomas A. Dowling, and the surviving partners then purchased from the legal representatives of the said Dowling his interests in the assets and good will of the said business, and continued the said business under the same firm name. That on or about the 1st day of January, 1883, this deponent and the said John Hardman, and Henry P. Sondeheim (one of the plaintiffs herein) formed a new co-partnership to continue the said business under the name and style of Hardman, Peck & Co., to which was duly transferred all the assets and effects of the former firm of Hardman, Dowling & Peck. That said last mentioned co-partnership was dissolved by the death of the said John Hardman, in the year 1888, and the surviving partners, having purchased from the legal representatives of the said John Hardman, deceased, his interest in the assets and good will of the said business, have continued the same under the same firm name until the present time. That during the whole time since this deponent has been connected with the said various firms—namely since March 15th, 1880,—and, as deponent is informed and believes, since 1842—the plaintiffs' said firm and its predecessors, as hereinbefore set forth, have continuously carried on the business of manufacturing and selling pianos under the name of "Hardman pianos." That at no time since July, 1876, has the said defendant, Hugh Hardman, ever been engaged in the manufacture or sale of pianos, nor, as deponent is informed and believes,

by deponent's said firm and their predecessors as aforesaid. That deponent's said firm and their predecessors have during the whole of said time expended large sums of money in improving and perfecting the said pianos so manufactured by them under the name of "Hardman" pianos, and have also obtained many patents which are used in the manufacture of the said pianos, and which are valuable and in some cases necessary parts of the said pianos as so made. That by reason of such improvements and of the skill and care devoted by deponent's said firm and their said predecessors to the making of said pianos the said pianos have become very favorably known and have attained a widespread and enviable reputation, and are known as first-class instruments. That the business of deponent's said firm will, as deponent verily believes, be greatly injured by the use threatened to be made by the defendants of the name "Hardman" of "H. Hardman." That, as deponent verily believes, the pianos so intended to be manufactured by the said defendants will be instruments of an inferior quality to those made by the said plaintiffs, the said defendants being unable to control the same facilities of manufacture, valuable patents and skilled corps of assistants who have labored together harmoniously for years.

LEOPOLD PECK.

Sworn to before me this 15th day of March, 1894,

J. A. RYAN,
Com. of Deeds,
N. Y. C.

NEW YORK SUPREME COURT.

CITY AND COUNTY OF NEW YORK.

LEOPOLD PECK

AND

HENRY P. SONDEHEIM,

Plaintiffs,

against

HUGH HARDMAN

AND

SALVADORE LA GRASSA,

Defendants.

COUNTY OF SCHENECTADY, ss.:

WILLIS J. CURTIS, being duly sworn, deposes and says that he resides in the city of Schenectady and is a member of the firm of W. J. Curtis & Co., who are dealers in pianos and other musical instruments; that on or about the 30th day of January, 1894, having noticed in the musical trade papers the advertisement of Hardman & La Grassa, deponent wrote and mailed a letter to them, a copy of which letter is hereto annexed and marked "A"; that on or about the 1st day of February, 1894, deponent received by mail, inclosed in an envelope hereto annexed, marked "B," the letter hereto annexed, marked "C."

WILLIS J. CURTIS.

Sworn to before me, this 17th
day of February, 1894,

W. M. W. WEMPLE,
Notary Public,
Schenectady Co., N. Y.

W. J. CURTIS & CO.,
Pianos, Music, &c.,
SCHENECTADY, N. Y., January 30, 1894.

Messrs. Hardman & La Grassa, Piano Manufacturers:
GENTLEMEN—I notice by the trade papers that you are about to manufacture the "Hardman" piano. I desire to ask when you will be able to supply to customers for cash. Can I handle your piano at less prices than I have been paying the present makers? Let me know also if you propose to use on the piano the name "Hardman" without other marks. I can handle them to better advantage to us.

The Wonderful WEBER Tone

IS FOUND ONLY IN THE

WEBER



WEBER

PIANOS.

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK.

both under such circumstances in case we find your prices satisfactory. Let me hear from you, please, at your earliest convenience.
Yours truly, W. J. CURTIS.

Office of
HARDMAN & LA GRASSA,
Manufacturers of the
HARDMAN PIANO.
Factory and Warehouses,
615, 617 and 619 Tenth avenue,
Cor. Forty-fourth street.
ESTABLISHED 1842.

[STAMP.]

NEW YORK, January 31, 1894.

W. J. Curtis & Co.:
GENTLEMEN—Your favor of the 30th at hand. In reply would say the name of piano will be "Hardman" or "H. Hardman." The cases will be the same as the other firm. It will be a better piano in every respect.

The prices will range from \$175 to \$200.
We will be ready to put pianos on the market by April 1.
Before then we will send you catalogues and circulars, as soon as we receive them from the printers.

Thanking you for your kind attention and hoping to hear from you again, we are, Respectfully yours, HARDMAN & LA GRASSA.

J.
619 Tenth Avenue, New York City.

NEW YORK SUPREME COURT.

LEOPOLD PECK
AND
HENRY P. SONDEHIM,
Plaintiffs,
against
HUGH HARDMAN
AND
SALVADORE LA GRASSA,
Defendants.

CITY AND COUNTY OF NEW YORK, ss.:

Joseph Ullman, being duly sworn, deposes and says that he resides in the City of New York, and is a member of the firm of Wolf, Kohn & Ullman, who are the attorneys for the plaintiffs herein. That on the 25th day of January, 1894, deponent wrote to the defendants under the firm name of Hardman & La Grassa the letter, a copy of which is hereto annexed and marked "A." That in reply thereto deponent's said firm received by mail, inclosed in the envelope hereto annexed and marked "B," the letter hereto annexed and marked "C." Deponent further says that he has caused inquiries to be made in Washington, through one George W. Rea, who is a patent attorney familiar with the records of the Patent Office, and said attorney has reported that no patents have been issued in the name of H. Hardman or Hugh Hardman or Hardman & La Grassa for pianos, nor was any trade mark registered in said name or names. That deponent has examined the records in the office of the Register of the City and County of New York, and there found the record of a lease made by the said Hugh Hardman to "Thomas A. Dowling and John Hardman, constituting the firm of Hardman & Company," of the premises at the southeast corner of Fifty-seventh street and Tenth avenue, for the term of seven years from July 18th, 1876, said lease being dated and recorded on said last mentioned date, in Liber 1381 of Conveyances, at page 118. Deponent further says that he has also examined the records in the office of the Clerk of the District Court of the United States for the Southern District of New York, and there found the proceedings in the matter of the petition in bankruptcy by the said John Hardman and said Thomas A. Dowling, constituting the firm of Hardman & Company—the said proceedings being known as No. 6785. That among the said papers deponent found the schedules of the creditors of the said firm of Hardman & Company, which schedules were duly signed by the said John Hardman and Thomas A. Dowling, and verified by them on the 22d day of August, 1878. That in the list of creditors appears the name of Hugh Hardman for the sum of \$45,254.44, said debt being stated to have been contracted in July, 1876, for the following consideration as there stated—namely: "Account for \$42,143.83 for purchase of fixtures, stock in trade, accounts and bills receivable, assets and good will belonging or appertaining to the business formerly carried on by said creditor at the corner of Tenth avenue and Fifty-seventh street in the City of New York, as a piano manufacturer, and an open account for \$3,111.11 for rent of premises corner of Tenth avenue and Fifty-seventh street, New York City." That in the said papers there is also included a proof of the said debt owing to the said Hugh Hardman, a certified copy of which is heretofore annexed.

JOSEPH ULLMAN.

Sworn to before me, this 15th
day of March, 1894.
John J. COLLINS,
Com'r of Deeds,
N. Y. C.

NEW YORK, January 25, 1894.
Messrs. Hardman & La Grassa, 615 Tenth avenue, New York City:
Sirs—We have been informed that you intend to put upon the market pianofortes marked with the name "Hardman" and are about advertising the same.

Our clients, Messrs. Hardman, Peck & Co., are the only persons entitled to the use of this name as applied to pianos, and we desire to notify you that, in case of infringement by you, or in case you use said name in advertisements or cards, we shall promptly resort to the law to protect our rights, by suit for injunction, damages, &c.

We should be pleased to confer with your attorneys in the matter, and, awaiting your prompt reply, are
Yours respectfully,

WOLF, KOHN & ULLMAN.

Office of
HARDMAN & LA GRASSA,
Manufacturers of
THE HARDMAN PIANO.
Factory and Warehouses,
615, 617 and 619 Tenth avenue,
Cor. Forty-fourth street.
Established 1842.

[STAMP.]

NEW YORK, January 26, 1894.

Messrs. Wolf, Kohn & Ullman:
Sirs—We are in receipt of your letter of the 25th. In reply would say we have no time at present to stop to confer on the subject you write about. We are busy making pianos.

If you think you have the law in your favor go ahead. We will meet you in court at your earliest convenience. Yours,
HARDMAN & LA GRASSA.

THE OTHER SIDE.

SUPREME COURT.

LEOPOLD PECK
AND
HENRY P. SONDEHIM,
Plaintiffs,
against
HUGH HARDMAN
AND
SALVADORE LA GRASSA,
Defendants.

CITY AND COUNTY OF NEW YORK, ss.:

HUGH HARDMAN, being duly sworn, says that he is one of the defendants in the above entitled action; that he is a native of England and emigrated to this country in the year 1841; that in the year 1842 he established himself in the business of manufacturing pianos in the State of New York; that the pianos so manufactured and sold by him were known in the trade and to the public by the distinctive name and style of the Hardman piano, such being deponent's surname, and for this cause such pianos were manufactured by deponent and for no other reason.

That deponent is informed and believes that he was the first piano maker in this country of the name of "Hardman," and at all events no other piano maker of such name, or any similar name except deponent's son John Hardman, has been known to deponent during an acquaintance with the piano trade extending over fifty-two years.

That deponent has, he is informed and believes, been described as "Original Hardman."

That from the said year, 1842, to the year 1876 deponent was continuously and actively engaged in the manufacture of pianos. That his business from a small beginning, constantly increased until the factory owned and operated by deponent at the corner of Tenth avenue and Fifty-seventh street averaged an output of forty-six pianos a week.

That said pianos were sold in several foreign countries and in great quantities in the United States, especially in the Western States. That they were of all the varieties known to the trade and among others "Upright" pianos.

That among others, deponent supplied pianos to the Guion Line of transatlantic steamers and received various testimonials of the merit thereof. That said pianos were universally admired and praised by artists of reputation and discrimination, and were generally accepted as pianos of excellent manufacture as any of that day.

That attached to this affidavit and marked are copies of various letters actually received by deponent from the persons whose names are signed thereto, testifying to the merits of said pianos.

That in or about July, 1870, deponent transferred his interest in the said business to his son, John Hardman, and his son-in-law, Thomas A. Dowling, by a verbal transaction. That no memorandum in writing signed by deponent was ever delivered to said John Hardman and Thomas A. Dowling; that deponent took in payment for said transfer certain notes of the co-partnership, Hardman & Co. (said co-partnership being composed of the said John Hardman and Thomas A. Dowling), but that no part of the debt so created was ever liquidated by said Hardman & Co.

That at the time that the said transfer was made and as part of the same transaction and as part of the consideration moving deponent in said transfer, deponent reserved to himself the use of the name Hardman in connection with pianos or other musical instruments. That at the interview in question between deponent and said John Hardman and Thomas A. Dowling, deponent remembers that said John Hardman said among other things "How about the name father?" And that deponent answered said question as follows: "I expect the Hardman name never to go out of the family; I reserve the name to myself in case I want to go into business again, or for the use of my grandchildren," or words of the same purport and effect.

That at various other times and places deponent insisted upon the reservation being made, and intended to go again into business, as for instance, among other times in the year 1882, when said John Hardman and Thomas A. Dowling, the plaintiffs' predecessors recognized deponent's right to use the name, and asked him not to re-establish himself in the manufacture of Hardman pianos.

That thereafter and in 1878 the said John Hardman and Thomas A. Dowling went into bankruptcy under the law of the United States then in force. That at the time of the proceeding, deponent was absent from New York and in the City of London, England. That during the said proceeding a blank printed form of letter of attorney entitled in said proceeding and treated as deponent is informed and believes in the reply then usual to the practice in bankruptcy in the District Court of the United States for the Southern District of New York, was sent to him in London aforesaid with the request that he execute it and appoint James P. Campbell, Albert J. Kendall and James McCartney and each of them, his attorneys in fact to represent him in the said bankruptcy proceeding in accordance with the terms of said printer's form. That deponent did execute said power of attorney for the purpose set forth therein and for no other purpose whatsoever. That a certified copy thereof is hereto annexed and marked "A."

That deponent is informed and believes that acting in accordance with the terms thereunder, the said James McCartney verified a proof of claim, a copy of which has been served upon deponent by the plaintiffs as a part of the moving papers herein. That so far as the said proof of claim asserts that the consideration for the deed of Hardman & Co. to deponent was among other things the good will of his said business of piano manufacture, it exceeded the power granted by deponent in view of the fact

that deponent's express reservation of the use of the name "Hardman" as connected with pianos and that said letter of attorney contains no express provision for a proof of claim and that deponent contemplated none. That deponent has never ratified the said proof of claim only by said McCartney and now repudiates the same so far as it concerns the said "good will" as including the use of the said name "Hardman" in connection with pianos or the exclusive use of the phrase "Established 1842." That deponent has never surrendered his right to the use of his surname upon pianos or other musical instrument for a valuable consideration or otherwise and now claims such right untrammelled by the proceedings of the plaintiffs in this action.

That on or about the 15th day of December, 1898, deponent entered into a co-partnership with the defendant La Grassa for the purpose of manufacturing pianos to be known as the "Hardman" piano. That defendant's purpose in entering into business again was to establish his grandchildren with the means of independent livelihood and to give them the advantage of his experience. That deponent entered into the said co-partnership in good faith and with intent to put a piano upon the market which would compete with the best, and in so doing relied upon his reputation as a manufacturer of pianos in the past and upon the great reputation in the trade of the defendant La Grassa as a successful and practical piano maker. That deponent has not now and never has had any intention to deceive the public or defraud the piano trade by passing off the pianos manufactured by him as those of the plaintiffs in this action. That deponent has taken his surname as the name descriptive of the pianos he is to put upon the market, relying upon his right, valid in the law, and under the advice of his counsel. That so far from trying to deceive the public, deponent has abandoned his original intention to call the said piano the "Hardman" piano and has decided to call it the "H. Hardman" piano, for the express purpose in prefixing the initial of his Christian name to distinguish said piano in advertisements, &c., from that manufactured and sold by the plaintiffs.

Deponent accordingly denies each and every allegation advanced by the plaintiffs impugning his good faith herein, as well as every statement that he has used his said name Hardman in any other manner than he is justified in doing. Deponent was established in the piano business in 1842, and consequently advertises that fact to the public and to all interested by placing upon his letter heads, &c., the words or phrase "Established 1842."

Deponent further alleges that his said firm of Hardman & La Grassa is solvent and in good financial standing, although it has been doing business but a short time; that he intends to put upon the market a strictly first-class instrument of the various kinds known to the trade, and that deponent individually and his said firm as such are amply able to respond to any damages to these plaintiffs should such damages be adjudged after a trial of issues in this action.

HUGH HARDMAN.

Sworn to before me, this 24th day of March, 1894.

WILLIAM S. BAINTON,

Notary Public, N. Y. Co.

(Here follows Exhibit A, consisting of papers in the matter of John Hardman and Thomas A. Dowling, bankrupts.)

City and County of New York, ss.:

SALVADORE LA GRASSA being duly sworn, says that he is one of the defendants above named; that he has been engaged in the business of manufacturing pianos since about the year 1863; that for several years prior to 1876 he was employed by the defendant Hardman and knows the quality of the pianos manufactured by said Hardman at that time and known as the Hardman piano, to have been excellent and of equal worth with any pianos then in the market of the same or approximately the same price. That during his employment by the said defendant, Hardman, deponent became and was identified and known in the trade and elsewhere as engaged in the manufacture and perfection of the said Hardman piano. That subsequent to the said year 1876, deponent was employed by various piano makers and finally, and for many years and until October, 1898, by the firm of Hardman, Peck & Co., the plaintiffs in this action. That deponent invented, perfected and devised many of the appliances in use upon the said piano manufactured by plaintiffs and upon which plaintiffs allege that they hold patents. That in some cases he allowed John Hardman to obtain patents in said John Hardman's name upon certain devices and inventions of deponent with the definite understanding that should deponent ever himself start an independent business, he should have the use thereof. That many of these patents, plaintiffs now claim to control exclusively.

That moreover, deponent personally holds patents upon various contrivances used by him in the manufacture of pianos and which he is applying to the pianos now in course of completion by defendants. The said patents were as follows: "Swinging desk," "Catch for Swinging desk," "Wrest plank plate," "Action connections," "Pedal Guard." Patent applied for—Third pedal harp stop attachment, and that in view of said patents the word patent is to be placed upon the name boards of the pianos of deponent's firm. That the piano so manufactured will be in all respects a first-class instrument and composed of only the best and most expensive materials. That the fall board or name board of the pianos turned out by the defendants will, as defendants have advertised, contain the following words, arranged as below: H. Hardman, Patent, New York.

That as deponent is informed and believes, the device or name used by the plaintiffs upon the fall board of their pianos is a lyre across which are the words: Hardman, Peck & Co., Manufacturers, Established 1842, together with the words "Trade Mark" and above "The Hardman" and below "New York," same as represented in the sketch marked A and hereto annexed. That said markings are not of the same style of letter nor could they deceive the public as alleged by the plaintiffs.

That deponent has caused certain advertisements to be inserted in the papers and elsewhere and circulars to be distributed in the form of words as in exhibits B and C hereto annexed for the purpose of informing the trade and all interested that the "H. Hardman" piano is a new piano manufactured by defendants.

That deponent has in good faith and in his correspondence and on all possible occasions advertised and an-

nounced the fact that the said firm of Hardman & La Grassa was composed of deponent and the defendant, Hardman, which in connection with the plaintiffs, and moreover were about to manufacture another and better piano than that manufactured and sold by plaintiffs.

That copies of some such letters to the trade and to the trade addressed, actually sent by mail by deponent to the persons to whom they are addressed, are hereto annexed, marked D.

That it is not the custom in the piano trade for the manufacturer of pianos himself to prepare the cases therefor, but that branch of the business is carried on by specialists; that moreover deponent himself designed and invented most of the styles of cases, &c., now used by the plaintiffs while he was engaged with their house as an employee; that the style of case used and intended to be used by deponent's firm is like that of the plaintiffs' firm, only generally and not directed to be made in imitation thereof, nor does it resemble the style of case used by plaintiffs otherwise than generally. That it was to convey this intelligence to Mr. Willis J. Curtis that deponent wrote the letter of the 31st January, 1894, referred to in the affidavit of said Curtis, verified the 17th day of February, 1894.

That the advertisement of deponent's firm which appeared in Freund's Musical Weekly on January 31st, 1894, and is referred to in the affidavit of plaintiff Peck, verified the 15th day of March, 1894, was a reproduction of the old advertisement used by the defendant Hardman prior to 1876, and is intended as such and as an announcement that the defendant Hardman is again in the business of manufacturing pianos, and not with intent to deceive or defraud the public into the belief that the pianos of the firm of Hardman & La Grassa are now on the market and in practical use.

That deponent is solvent and the owner of real estate in the City of New York and well able to respond in damages should any be recovered by these plaintiffs after the trial of this action on the merits. That deponent's firm of Hardman & La Grassa has only just begun business, but is already well established. They employ only the best workmen and deal with the best known and most expensive dealers in piano supplies, who are in all cases furnishing deponent with their best materials. That, moreover, deponent has had several requests for investment of more capital in said business by outsiders.

SALVADORE LA GRASSA.

Sworn to before me this 24th day
of March, 1894.

JOSEPH F. FEIST,
Notary Public No. 758,
N. Y. Co.

(Here follow Exhibit B, showing circular of H. Hardman to piano buyers, Exhibit D, letters in the American Art Journal addressed by Hardman & La Grassa to the editor of the American Art Journal and press clippings. Also a statement concerning the H. Hardman pianos by Hardman & La Grassa.)

Change in Boston.

THE Woodward & Brown piano will after May 1 be made in the factory of the New England Piano Company, and the piano will be sold at retail from the warerooms of the latter company on Tremont street. It will be handled for the local retail traffic only. Mr. Geo. T. McLaughlin will, after the first of next month, be found at the New England Piano Company's warerooms, 200 Tremont street, and the store and office at 1299 Washington street will be discontinued.

The Foster Piano in Brooklyn.

MR. OTTO WISSNER has just taken the agency for the Foster piano, manufactured in Rochester, N. Y., for Brooklyn and Jersey City. He will advertise and sell it at retail in both cities. Mr. Foster, who made the deal, is very enthusiastic over the prospects his piano has in the hands of such an energetic man as Mr. Wissner. The Foster piano is deserving of a great deal of

praise. It is an honestly made piano which enjoys a good reputation wherever introduced, and its introduction to many dealers this year seems assured.

1850-1894.

M R. LUDLOW BARKER to-day celebrated the thirty-fourth anniversary of his starting in business in this city. April 10, 1850, he opened a piano ware-room in this city, and was the first occupant of the State Bank Building, presenting to the public an assortment of 10 pianos. Such an exhibition of pianos had never before been seen in Hartford. Mr. John H. Most was making a few pianos at that time, and Mr. W. J. Babcock, a music teacher, kept one or two Chickering pianos locked up in a back room. Hence Mr. Barker had the only piano warerooms in Hartford at that time.

Besides opening his warerooms Mr. Barker was engaged as organist at the South Congregational Church, the Rev. Dr. Walker Clark, pastor, and began his duties the first Sunday in April, 1850. He remained there two years and then had a call to the North Baptist Church, where he was organist for twenty-one years. He was next organist at the Center Church, where he remained ten years. Mr. Barker has an enviable record both in his long business life and as an organist. He is a great lover of music and still maintains the leadership of the Hartford Male Chorus, organized during the Moody meetings in 1878.—Hartford, Conn., "Times."

Mr. G. C. Cox in Pittsburgh.

M R. G. C. Cox, who has been the head salesman with Crawford, Ebersole & Smith, Cincinnati, goes to the house of Crawford & Caswell, Pittsburg, Pa., as manager. Mr. Cox has been in Pittsburg the past two weeks looking over the ground, and the way in which he made sales encouraged him to accept the proposition made to him to become the manager of the house. Mr. Cox is considered one of the best piano salesmen in the United States. His work at Smith & Nixon's, Cincinnati, has often been spoken of. It was characterized by a brilliancy almost dazzling. He is a magnetic salesman, closes up sales satisfactorily and retains the good will and respect of all who come into contact with him. His career with Crawford & Caswell will be watched with interest.

The salesman in chief at the Cincinnati house is Theodore Pfafflin.

Mr. E. P. Mason Returns.

L AST Saturday Mr. E. P. Mason, president of the Mason & Hamlin Organ and Piano Company, returned from Europe, arriving on the steamer New York. Mrs. Mason accompanied him. Said Mr. Mason:

"The trip over was a trifle rough, but not as bad as one would have supposed from the tempestuous weather you seem to have enjoyed here lately.

"I went over for a little pleasure trip and to allow Mrs. Mason to recover her health. I have had the pleasure, Mrs. Mason's health is improved, and I have done some business besides. I have appointed Mr. C. C. Bender, of Leyden, Holland, as our Continental agent, and he will do some very fine work for us this year. Already much has been done in Germany. In France I did more business than I expected. Indeed I was surprised at the demand for American goods, as you know American organs have not been sold in large quantities in that republic. In England

the popularity of the Mason & Hamlin organ remains the same.

"As for pianos, I made the house of Wölters our agent in Hamburg. They are delighted with our instruments and will push them.

* * *

Our Berlin office reports that Mr. Mason visited that city and also Leipsic and Dresden.

The Pittsburg firm of Crawford & Caswell have taken the agency of the Mason & Hamlin pianos and organs. J. S. Brown, who formerly sold Mason & Hamlin instruments in Allegheny City will now make his headquarters with Crawford & Caswell.

The new warerooms of the company, 146 Boylston street, Boston, have been attacked by the builders, the demolition of the old building on that spot having begun last Thursday.

New Organ at the Metropolitan.

D URING the past season at the Metropolitan Opera House the want of a powerful pipe organ was felt upon many occasions, particularly in such situations as the church scene in "Faust," the close of the first act in "Lohengrin" and in "Cavalleria Rusticana."

The small hand blown reed organ which was of necessity used in these operas, the real organ having been destroyed in the fire in 1892, was sadly inadequate to realize the effect imagined by the composer.

This defect in the equipment of the Opera House has now been remedied, a large organ, well supplied with varied stops and a full set of pedals, has been erected by the Farand & Votey Organ Company, of Detroit, and the new instrument will be heard for the first time to-morrow evening in the representation of "Faust."

Placed upon a projecting balcony built upon the right hand side of the proscenium arch, about 20 feet above the level of the stage, this new organ contains about 800 pipes, which are enclosed in an oak casing. It is provided with a powerful electric motor, contains thirteen stops with blanks for the insertion of two others, which will be added later, and is supplied with patent wind chests throughout.

There is only one manual, with a compass of 61 notes, the pedal organ having a compass of 30 notes.

The stops in the manual organ are a 16 foot Bourdon, an open diapason, a Geigen principal and a Hohe pfeife, all 8 feet stops; an octave and flute harmonique, both 4 feet stops; a mixture containing three ranks of 61 pipes each, and an 8 feet trumpet.

In the pedal organ the stops are a 16 foot open diapason, a 16 foot Bourdon, a Quint, an 8 foot octave and an 8 foot flute. The two additional stops will be a 16 foot trombone and an 8 foot tromba.

In addition to these there is a tremulant stop, couplers of manual to octaves and manual to pedal, a crescendo and full organ pedal and a balanced swell pedal.

The organ proper is connected with a movable clavier by about 100 feet of flexible electric cable, which is passed down the side of the proscenium arch underneath the stage. This clavier or keybox is upon castors, and can either be run into the orchestra in order that the organist can see the conductor like the other musicians, or it can be wheeled on to a movable platform which can be raised through a trap to the level of the stage, in case it may be found necessary for the organist to be in communication with the chorus master.

The cost of the completed instrument will exceed the sum of \$4,000.—Sunday "Herald."

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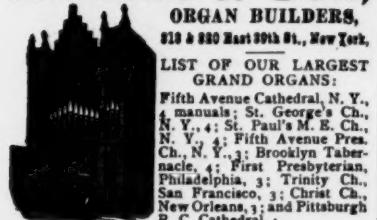
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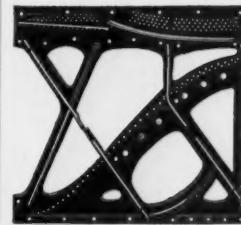
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